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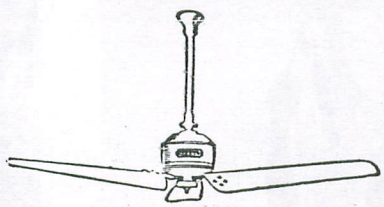

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filmindia

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Editor: **BABURAO PATEL**

Vol. 6 MAY 1940 No. 5

"Pimps and Prostitutes"

Why Do Film Stars Allow Themselves To Be Slandered By The Public, The Gutter Press...And By Their Own Films ?

"Film actors are all pimps and film actresses are all prostitutes." Under this headline a Hindi magazine from Calcutta has published an article the contents and the tone of which can very well be imagined. It is not necessary to soil the pages of "filmindia" with further extracts from it. It is an insignificant little paper and we would not have mentioned it, were it not for the fact that the views expressed in the article reflect a fairly general notion prevalent not only in India but, to a lesser or greater extent, throughout the world.

PROBING A PREJUDICE

All universal prejudices have their roots in history. Let us probe into the genesis of this prejudice.

Artists through the ages have had to carry a stigma of unrespectability. Poets, musicians, painters, actors, and actresses are traditionally regarded as "peculiar" people who are not expected to conform to the ordinary rules of morality. Perhaps, by the very nature of their work which demands extreme sensitiveness to life, due to the expression of their individualism in their art and, above all, because of the power they wield to stir their audiences emotionally, the artists naturally appear unlike ordinary people. Emotions are the stock-in-trade, the raw material, with which an artist works, and is it any wonder that his (or her) emotional reactions are a little different to the reactions of a bank manager or a grocer? A slight inclination to emotional restlessness and adventurism is perhaps inevitable in most artists—particularly those in the entertainment field where the contact between the opposite sexes is more frequent. This is the psychological background.

WIFE AND THE DANCER

Let us now consider the social origin of this prejudice.

Ever since the dawn of civilization, most parts of the world have been ruled by male oligarchies. Politically it has been the domination of a few over the mass, socially it has been the domination of man over woman. The primitive aristocrat—and most aristocrats are still primitive—exercised his possessive instincts by keeping his wives segregated. But masculine vanity required the services of some women for entertainment in public and thus originated the court dancers and songstresses. Being more intelligent and vivacious than the dull wives in the harems who were growing fatter and fatter in a life of indolence, these court entertainers came to be royal favourites and mistresses. Sometimes they exercised great influence on their lovers but thanks to the power of the Church and the orthodoxy, "the other woman" could never claim the status of a wife.

Following the royal pattern of behaviour the people, too, observed the same distinction and the traditional prejudice against the dancer and the songstress was born. Women were classified in two water tight divisions—the "ladies" and the professional entertainers and it was as difficult for a "lady" to take up dancing as a career as it was for a dancer to marry and settle down. That mediaeval prejudice survives even to-day when actors, actresses and dancers are no longer drawn from the courtesan class. And even in "rational" and modern countries! An English Earl or an American millionaire would any day prefer his son to marry a notoriously profligate daughter of another Earl or a millionaire rather than a virgin chorus girl. And it is rarely that a daughter of one of what are regarded as high class families is allowed to take up the stage or screen as a career.

ROSE in "India To-Day" a Ranjit Picture

"OH, A FILM ACTRESS!"

In orthodoxy-ridden India, these prejudices naturally run deeper. When the cinema came to this country over twentyfive years ago, it was difficult to induce any girls except those belonging to the courtesan class to work in films. Since then many educated, cultured and talented men and women have joined the screen. But each of them has had to wage a ceaseless battle against the forces of reaction and blind orthodoxy. By sheer force of extraordinary personal integrity some of them may have succeeded in breaking down social barriers but still people say "Oh, a film actress!" with that knowing wink which suggests something lewd and immoral.

And every time one sees that gleam in someone's eye and hears "Oh, a film actress!" or "Oh, a film actor!" uttered with that particular accent one feels like exposing the utter hypocrisy of these snobs. "Let him cast the first stone who has not sinned himself," said Christ and we should like to hear the claims of a class of people who can honestly claim to be better human beings than our workers in the film studios. Who shall, then, cast the first stone? The priests, the teachers, the students, the doctors, the nurses, the journalists, the big capitalists, the businessmen, the businessmen's stenographers, the Rajahs and Nawabs, the landlords, the members of the Cricket Club of India, the "Society" ladies, the politicians, the legislators or the corporators? Who, among them, can produce a clean slate?

BETTER-BEHAVED THAN MILL-OWNERS

The charge of sexual licentiousness has repeatedly been levelled at the film artistes—as if rakes and spendthrifts and profligates are not found among any other class of people! If there are such people in the studios, there are also those with sterling unblemished character, dutiful sons and daughters, loving wives and devoted mothers, loyal husbands and affectionate fathers.

On the whole, many of our film artistes are more intellectual than some journalists, more human than many doctors, better behaved than most mill-owners, more intelligent than a number of lawyers.

Individual black sheep there are, no doubt. Personally, we wish some of our film artistes were not so vain, that others took as much interest in their acting as in their looks, and that so many of them did not try

to ape the habits of the sons of capitalists who spend their time either drinking "bootleg" wine or playing rummy in the corner room of a certain local club. But that does not entitle anyone to talk of them (as a class) contemptuously just as it would be preposterous to generalize about national leaders on the basis of the fact that one or two of them keep mistresses in Mussoorie or that some of them are not averse to an occasional drop of alcohol!

THEY SLANDER THEMSELVES!

The most preposterous thing, however, is that the film stars are being constantly slandered by their own films. Take any Indian film in which one of the characters is a film star—it is the same story from "Cinema Girl" to "Laxmi"—and you would know what I mean. In these pictures, the film star is depicted as a woman of loose morals and the studio atmosphere is shown as being far from healthy. The worst offender, it is regrettable to observe, was the recent Huns' picture "In Search of Happiness" in which the character of Chanchala provided a most cruel caricature of a film star. The studio life depicted in New Theatre's "Millionaire" was not very inspiring. In "Maen Hari", Ragini the film star, looks at the bare body of a young fisherman and falls in love with him and brings him to town living with him apparently on terms of intimacy without marriage. What kind of an impression can the public take home from such pictures? They say to themselves: "Well, these producers ought to know how the film stars behave. Perhaps they are even worse than they are depicted in these films."

LIVING ON EARNINGS OF PROSTITUTES?

And thus the slander is spread, and the irony is that the stars themselves help to spread it. The producers, perhaps, like to keep up this false impression in the public mind for reasons of their own. Certain Calcutta producers and studio executives were heard remarking that the stars ought to be kept in their proper place and, on being pressed by journalists to state their views on the social status of film stars, one of them said, "They are entitled to the same social position that they occupied *before* they joined the films." The allusion was perhaps to some stars who were once singing girls or courtesans. But the logic of it is patently wrong and a wag among the journalists retorted, "Will you apply the same principle to lawyers, politicians and the film producers also?" Would Shakespeare have been denied membership of exclusive clubs because he began his life holding the reins of horses in front of Garrick Theatre? Would Edgar Wallace have been refused admission to decent society because he was a foundling.

These producer-snobs who seem to look down upon their own stars as if they were street girls ought to know that prostitution is not a legal offence but living on the earnings of prostitutes is!

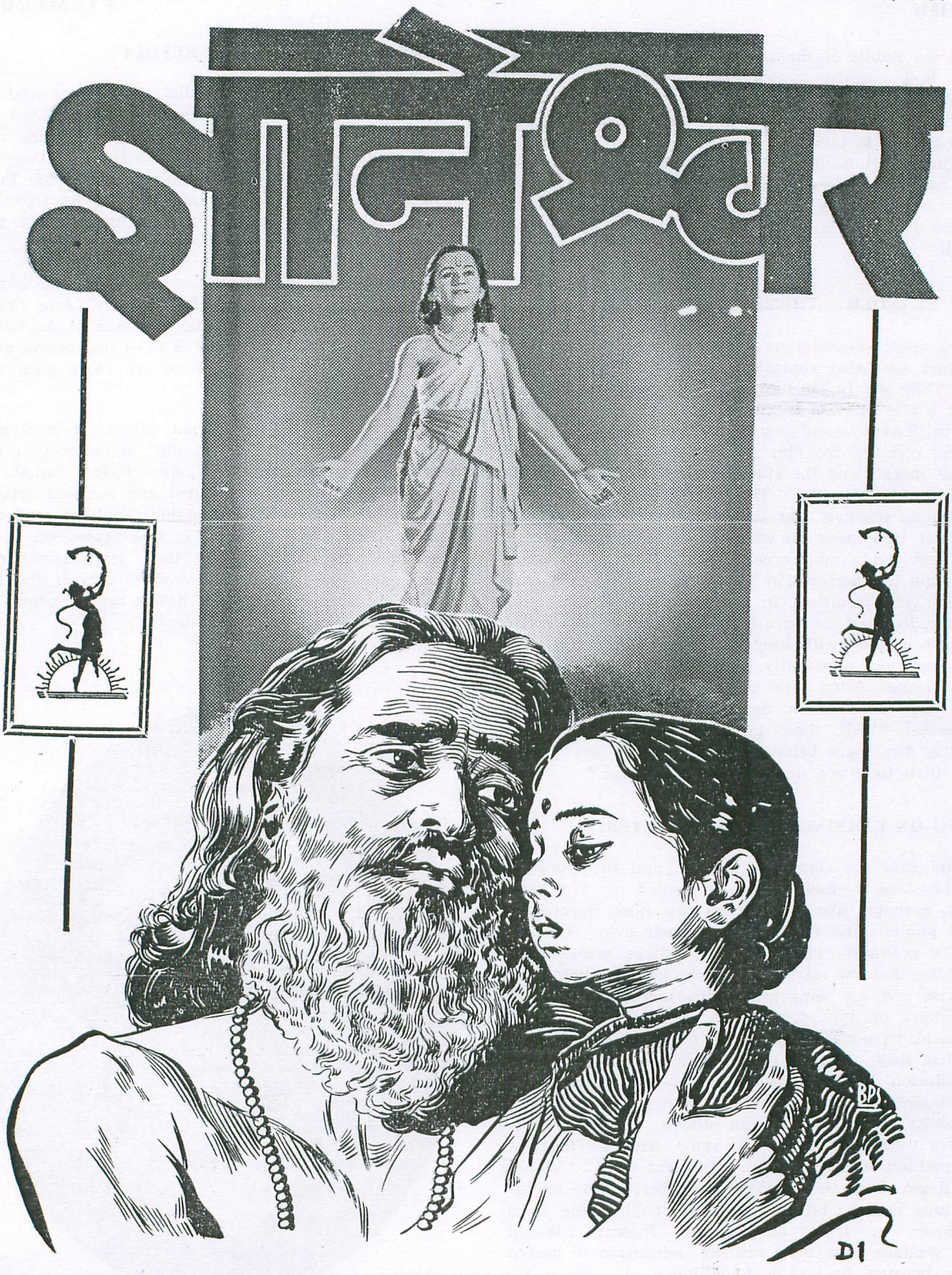
STARS, WHY DON'T YOU REVOLT?

Whatever excuse the public, the press and the producers may have for continuing to spread this slander, the pertinent question is: why don't the stars revolt against this scandal? Here is something that the Film Artistes Association can do. Will the President of the Association and members of its Executive Committee protest against the vilification of their tribe in films?

An educated film artiste, on seeing "Ardhangi," said that had she been in the place of Leela Chitnis she would have refused to play the role of Arundhati, M.A., as it is liable to spread a false impression about educated girls. One hopes there are more such self-respecting film artistes.

The film artistes owe it not only to themselves to stop this slander but also to the industry that they serve. On every hand we hear "what the industry needs is more educated and talented artistes" but how do you expect respectable people to send their sons and daughters to work in this profession if, besides the yellow press and the scandal-mongering public, the films too are allowed to spread the false and monstrous lie that "Film Actors are all pimps and film actresses are all prostitutes"?

GULSHAN and SARDAR MANSOOR in Wadia's "Vijay Kumar."



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"KANGAN"-RAI'S PERSONAL TRIUMPH

Spectacular successes of pictures like "Achhut Kanya", "Bhabi" and "Kangan" endorse the correct judgment of Mr. Himansu Rai in the selection of proper subjects and their suitable treatment. The country wide popularity of these pictures also provides an overwhelming evidence of what the public wants.

Mr. Himansu Rai

Good business, however, means the faculty of judging this public demand in advance and keeping pace with the ever changing taste of the said demand.

In his hermitage at Malad, away from the noise and bustle of the city, unaware of trade intrigues and politics, sits Himansu Rai thinking and doing things and at regular intervals the film fans all over India are given screen classics stamped with one man's cultural outlook and individuality.

His great success is complete proof of the public demand. To take a recent example: "Kangan" which celebrated its Silver Jubilee Week of exhibition at the Roxy in Bombay, collected over Rs. 1,20,000 within 25 weeks. At a single city, in a single stretch over half the cost of the picture is refunded. The picture has become a rage all over India. In Calcutta it is breaking old records and making new ones. And the same story is told in every city and town in the country.

The unique success of "Kangan" is another personal triumph of Himansu Rai. It is not a fluke success, as critics and trade people presume it to be. Himansu Rai knew before hand that it would succeed.

A promising successor to "Kangan' is the new Bombay Talkies' picture "Azad" which is now running at the Roxy Cinema in Bombay. In the midst of frightening competition on all sides, this picture is drawing too well for Rai and Rai Bahadur to complain.

FIGURES TELL THE STORY

Coming to the organizing side of the Bombay Talkies' business they have just announced a profit of Rs. 70,659-9-4 for the year ending 31st October 1939 and declared another dividend of 7% on the Preference Shares. This is an extremely good state of affairs for a public limited film producing concern which began their actual work only five years back with a little over five lakhs of rupees cash in hand.

During the year under review they paid Rs. 2,51,483 in staff salaries, Rs. 1,46,894 for purchase of raw fims, Rs. 13,746 for electric energy, Rs. 32,063 in departmental expenses, Rs. 51,905 in sundry production expenses and over heads and Rs. 91,316 in publicity and advertising.

These figures ought to give us a fair idea of what a full fledged and well managed studio needs in finance to meet satisfactorily the demand of the public for good entertainment.

With its present management and ideals, Bombay Talkies have certainly many more years of a progressive career in store for them.

JAMUNA appears in "Hindusthan Hamara", a Krishin Production.

a vivid tale of

LOVE
tossed between Souls,

SOULS
swayed by Love,

LOVE
splintered on Social Barriers

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★ **HANUMANTHRAO**
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A PLEA FOR MORE THEATRES.

During the last five years Indian pictures are becoming more and more popular from day to day. Three-fourth of the business which was once monopolised by the foreign productions has been taken away by the Indian producers during the last five years.

While the Indian pictures improved in quality and audience appeal, the foreign producers seemed to relax their hold on the Indian market. Getting such a sympathetic help from the local distributors of the foreign pictures themselves, it was an easy matter for the Indian producers to take away one theatre after another.

The net result of the aggression of the Indian producers and the relaxation of the foreign distributors is that, out of 1199 theatres to-day, only 214 show foreign pictures exclusively, while 987 play Indian pictures. Twenty years back, the Indian market belonged 100% to the foreign pictures.

And yet, especially in the big cities of India, more theatres are urgently needed for the Indian pictures. Unlike the foreign productions which usually run a week at a city theatre, the Indian picture runs 15, 20 and even 25 weeks continuously. A city theatre can therefore take a maximum of four pictures a year.

Let us take an example. Bombay has to-day ten first run theatres for Indian pictures which can at the most accommodate forty pictures in a single year. Over seventy pictures are likely to be produced this year, within the Bombay Zone alone. That will leave a surplus of thirty pictures on hand, unreleased.

Already, Ranjit has six pictures ready on hand, Circo-four, Hindusthan-one, India Artists-one, Wadia-two, Paramount-two, New Theatres-two, Sudama-two, National-two etc. These pictures have no first run theatres to-day for release in this key city.

Don't you think that it will pay some one to build a couple of good expensive theatres in addition to the present ones in every big city in India?

ONE MORE BURDEN.

The recent increase of twelve and half per cent. in railway freights on films will hit the film industry in India rather badly. As it is the indigenous film industry is severely handicapped by heavy import duties on raw films and cinema machinery. Taxation on raw films alone comes to nearly Rs. 17 lakhs per year. Over Rs. 45|- lakhs per year are paid by the Indian film industry, in one way or other, as its total contribution to the general revenue.

The additional impost of 12½% in railway freights is therefore bound to affect the future progress of the industry. Nearly 600 full length films and over 1200 short programmes are constantly in transit throughout the country. And half the time, when the films are returned to the distributors for repairs and storage, they are on an unproductive journey.

To say the least, to tax for this return journey is highly unfair. As the Government is not likely to consider any protest, however reasonable it be, it would at least be a mercy to allow rebates on the return bookings of the films.

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The following Courses of training will be held in the Institute during the Monsoon Session commencing on 3rd July, 1940.

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9. RADIO ENGINEERING COURSE	For B.Scs., duration 2 years.

"Prospectus on Application."

Admission is open to candidates from all parts of India and from neighbouring States, regardless of caste, creed or sex. To meet the needs of the natural expansion and that of the increased demand for technical staff in the present emergency conditions, the management has doubled the floor space, the equipment and the staff of the Institute; however, equity in the distribution of technical men for all parts of India, compels us to maintain our system of regional quota. Candidates who feel the urgency of ensuring a seat for the coming session, should therefore apply immediately and reserve a place on the waiting list.

In spite of the constant renewal and expansion of the costly equipment, the Institute is not increasing the fees for the next term.

For prompt reply, write your name, address and province clearly.

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Talented stars like:

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Supreme Film Distributors.

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2 ENTRIES FOR RE. 1.

"COMMONSENSE CROSSWORD" No. 178

The entry fee in this Competition is Re. 1 for two entries. Which means that you—yes, YOU—have here an opportunity to win Rs. 11,000 with an entry costing only eight annas. *There is no Clue in the puzzle below that cannot be correctly solved by commonsense.* **But even if you fail to solve the whole puzzle correctly you will still win the huge First Prize if yours is the best solution received. And if it isn't you may well receive a handsome reward, because a further Rs. 6,000 must be divided among the Runners-up, besides which there are unlimited Extra Prizes to be won. You cannot do better than put in some practice now on the Square below**

CLUES ACROSS

1. Kindness is too rare a one
5. Gem cut in form of ancient Egyptian beetle
8. To tease or torment
9. Deity
10. Old age tends to make a person this
12. To have to suffer this at dinner party is apt to spoil one's enjoyment of the occasion
13. Children should be discouraged from trifling with this
15. Fellow with such a temper seldom proves a congenial companion
18. Vaporous substance
19. Ornamental head-dress
20. Apt to deteriorate rapidly if neglected
22. As you yourself value yours so usually is it valued by others
23. More often than not we have cause to regret immoderate this
25. Large web-footed birds
27. Illuminated
30. Mild oath
31. Coarse lover is apt to have the effect of making a young woman this
32. Men are apt to find too sweet a one cloying
33. The difference between apes and these seems to be merely one of articulation !
34. Doctor's this often helps to inspire confidence in a nervous patient
35. Reserved man is apt to resent forward woman's attempt to this him

CLOSING DATE, MAY 24th.

N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will be published in the issues of May 5th & 12th.

Copyright of these puzzles strictly reserved by the Compiler.

ONLY ENTRY FORMS CUT OUT FROM *"THE ILLUSTRATED WEEKLY OF INDIA"* of May 5th or 12th will be accepted.

CLUES DOWN

2. Series of years
3. A bet
4. Chicken is hatched from
5. Jumbled spelling of *dog*
6. Unconventiona ones are often observed in love and war
7. Sensible man always avoids dispute with one if he can
9. Often helps a person out of a tight place
11. Noxious exhalation
13. We rarely feel warmly disposed towards person we know to be this
14. Reversed spelling of word meaning *to mock*
16. Measurement of weight
17. Unhappy love affair has been the cause of making many a charming young woman this
18. A flirtatious woman's this is often very misleading
19. Roman mantle
21. To make bright
24. To his associates a bore is frequently this
26. Sometimes damaged irreparably by heavy rain
28. A notion
29. To take care of

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The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

B. N. Gupta. (Nagpur).

Where is Motilal these days?

He can be heard singing the holi song with Khursheed in "Holi" a Ranjit picture. Poor chap, he couldn't do better.

K. S. Desai. (Bijapur):

Don't you think that by showing "filmindia" too often in the hands of a film star, Saraswati Cinetone has given good publicity to your paper in "My Beloved"?

"Filmindia" does not need any special publicity. The action, however, shows the special regard the producer has for the paper. And for that matter, what other paper can be shown as a truly representative one of the industry and the country.

M. Karim Ali Baig. (Aligarh).

Is Ashok Kumar married?

Yes.

I want to know something about Shobhana Samarth?

She is an educated girl and is at present working in Hindusthan Cinetone. Her recent appearance in "Mud" proved popular.

T. A. Chandrashekaran. (Udipi).

I have seen many photos of yours, with Hollywood stars on either side.

What is the inner meaning of this?

The meaning is obvious that I met them and that we would have something to remember in future. I can assure you that it is not deeper than that.

Dawood Beg. (Bezwada).

Which is the best picture from the following: "My Son", "Manzil" and "Bhabi"?

In quality, "Manzil", in box office, "Bhabi" and in neither "My Son".

A friend of mine, an undergraduate, always advises me not to read "filmindia", saying that it is harmful for school going children?

No wonder he is still an undergraduate. Don't worry about what he says. He probably reads "filmindia" on the quiet, as several of our stars and producers do and then say that they have not read it.

Md. Aquil Ahmed (Dacca).

Who are the gentlemen actors of our screen who lead a respectable and married life like any other citizen?

There are many but two I remember off hand are Motilal and Prithviraj. They are both educated, well behaved, have excellent character and lead a happy married life. And outside their work, they look like anyone of us.

T. S. K. Alagar. (Madura).

I am interested in cine journalism and I want to cultivate a pen friendship with some of the film journalists?

Write to the following:

S. V. Kriparam, Marina Hotel, Bombay, 1

Darr-Prasher (a two-in-one combination) McLeod Road, Lahore.

D. P. Berry, McLeod Road, Lahore.

When you secure these friendships write to me for more.

Has Mr. Abbas brought out any other publication after "Outside India"?

As he has no immediate chance of going round the world again, the one he ought to write now is "Inside India After Outside India." However, I don't think that he will dare do that.

LEELA CHITNIS, ASHOK KUMAR and MUMTAZ in Bombay Talkies' "Azad".

DIRECTOR

V. SHANTARAM

Again across the silver screen offers his hand and brings a message of

LOVE AND FRIENDSHIP

with his new picture

PADOSI

PRABHAT'S *COMING RELEASE*

FAMOUS PICTURES LTD.

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R. Chandra. (Allahabad).

Where is Ram Bagai these days? Can you give me his personal address?

Ram is in Delhi just at present and you can write to him c/o Dr. Brij Bagai, 3-K Block, Shora Kothi, Subji Mandi, Delhi. Ram is here for a very important mission, but one of the things he is interested in is the Indian story. He wants storywriters all over the country to submit to him Indian stories for production in Hollywood. And he is paying good money for them too. So, if you are a story writer, write to him, and if your story is accepted you stand a good chance of going to Hollywood at someone else's expense.

Is Shahu Modak of "Admi" the same Master Modak who co-starred with Zubeida a few years back?

Yes, the very same, but this time without Zubeida and with a few years added.

Is Motilal a Mathur Kayastha?

I suspect so, because all the Mathurs in India seem to be related to him in one way or other. I know three at least who drop in at all times and claim to be some sort of in-laws of him. One even stays with him probably as the ambassador-at-large of the entire Mathur clan. Mathurs, however, seem to be jolly blokes and Motilal doesn't seem to lose much of his star value in being so profusely related.

Padma Devi, one of our best emotional stars will soon be seen in "Hindusthan Hamara" directed by Ram Daryani.

Minoo C. Billimoria. (Dadar).

I used to hate Indian films like anything, but your magazine has converted me and I have seen some Indian films. I now love them as well as the American films. I want to write to Leela Desai?

You should not learn to hate things unless you know them well. I am glad that you like Indian pictures. To write to Leela Desai, address your letter C|o New Theatres Ltd., Calcutta.

Satya Ram (Lahore).

What is V. Shantaram doing nowadays?

He is directing "Padosi" a social picture with a theme that might surprise several people.

K. Charan Singh. (Sargodha).

In which picture is Devika Rani coming next?

In "Narayani" a social picture.

I consider Kanan Bala as the most beautiful actress in India?

You are welcome to your own opinion.

Which is better: "Kangan" or "Sadhona"?

Of course, "Kangan."

D. N. Nigam. (Cawnpore).

Which is the better picture: "Pukar" or "Mother India"?

Certainly, "Pukar."

Indira Devi Meghrajh. (Durban).

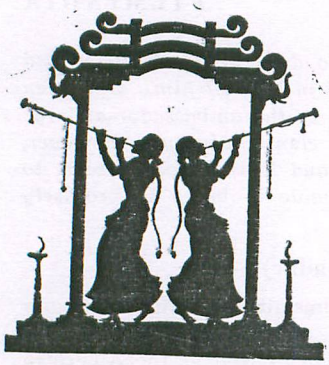
Why do Indian film stars so often change companies?

As in other trades, the law of supply and demand is also observed in the film industry....If a certain artiste is not suitable for a certain role, then a new one from another company has to be found. This is one reason. The second is the inevitable competition among the producers, which sky rockets stars' salaries and with every shift, the star gets more and more. The third is the human element. People quarrel, disagree and indulge in all sorts of human weaknesses in our film industry just as well as in other industries.

Could you tell me who are the most popular actor and actress in India. Out here in South Africa, Devika Rani reigns supreme, as the queen of all hearts with her divine voice.

Same here, miss! Devika is the queen of our hearts.

Among the lads who share that honour, Motilal and Prithviraj are the most conspicuous.



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G. A. Ramamoorthy. (Madura).

Is it possible for the actor-director P. C. Barua to act and direct simultaneously? Do you think that by doing so he can give best results?

Hasn't Barua been doing so?.. While he acts excellently, he directs more excellently and now he also photographs. Acting and directing can certainly be done together by a great artist like Barua. But take it from me that it is not so easy. Others who try don't succeed so well.

T. Lohani. (Meerut).

Who is more beautiful: Leela Chitnis or Naseem?

Well, Naseem is more beautiful.

K. H. Singh. (Amritsar).

I want to go to Hollywood to take a training in cinematography. Do you think any studios will allow me to work as an apprentice?

No! The studios in Hollywood do not extend this privilege to foreigners—particularly to the Indians. No one has so far been regularly trained in Hollywood. If any Indian tells you so, don't believe him. At the most they allow you to skirt around the studios, which doesn't mean any training.

Can any Indian earn a part of his living expenses in Hollywood?

Usually not, but if you happen to know how to tie a turban and if an "Indian" picture happens to be on the sets, you stand a chance of earning a few dollars. Otherwise they paint you black and use you for Indian "atmosphere" and pay you a couple of dollars. Hollywood is a place where foreigners (especially the dark variety) spend money and not earn it.

M. Nayak. (Mangalore).

Will you kindly let me know a dozen Hindu names to christen my daughter?

See if you like any of the following:—Devika Rani, Leela, Sulochana, Padmadevi, Shanta, Pramilla, Madhuri, Kanan Bala, Dev Bala, Sheela etc. I don't know whether "Nadia" can be included. Any way, as it rhymes, with "Wadia" it sounds thrilling.

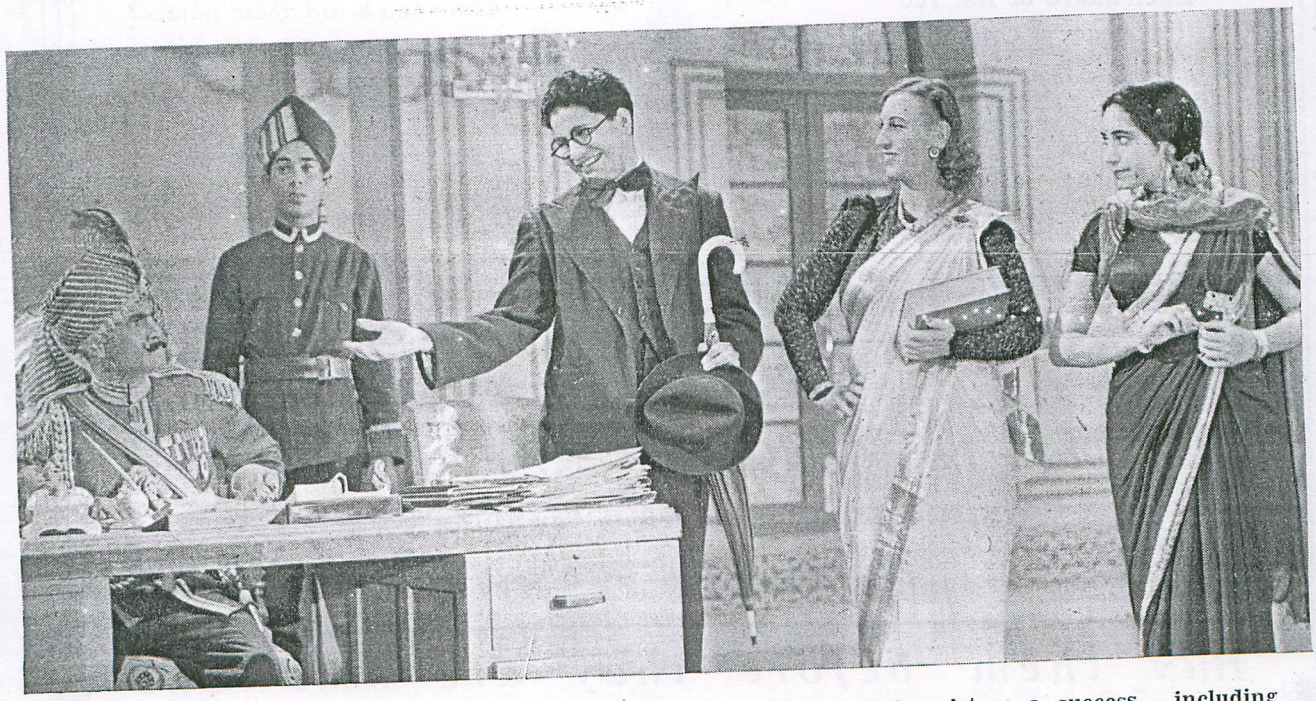
B. Mahabeer. (Durban).

Is Miss Rose an Indian girl?

Of course she is—Indian Jew, I think.

Motiram T. Chanani. (Larkana).

Don't you think that such a distinguished actor like Prithviraj has committed a great blunder in leaving New Theatres for an increase of a few hundreds in his salary considering that his popularity and career would be at stake?



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KRISHNA HUKERI in Nootan Pictures' "Madari Mohan".

I don't think so. Film making is also another game of capitalism in which the producers try to get the better of the workers and vice versa. Under the circumstances, an actor has every right to make his own move in this universally popular game. In addition, an actor has another reason. His professional life is so short that he must earn well when he can and save for the old age. I think, after all Prithviraj is justified in bettering his material prospects. He has now left Ranjit and taken up free lancing and I hope he earns more during the years to come.

Gopal Das. (Ajmere).

To solve the problem of stories and story writers I suggest that the Film Journalists' Association of India should appoint a small Committee under its direct control, to act as a sort of a syndicate to which writers may send their stories. If the Committee approves of a story, it should be offered for sale to the producers. A fixed percentage of commission on the sale should go to the association. Don't you think a plan like this will have many advantages and also protect the writers?

A splendid suggestion! The journalists wouldn't mind doing their bit. But I would like to meet the story writers who would send their stolen stories.

B. L. Ramachandra Setty. (Bangalore).

I think, Kanchanmala is the best actress in Telugu films?

Who stops you? Keep on thinking.

Mazhar S. Hassanally. (Hyderabad Sind).

Who is the better director, Sohrab Mody or Mehboob?

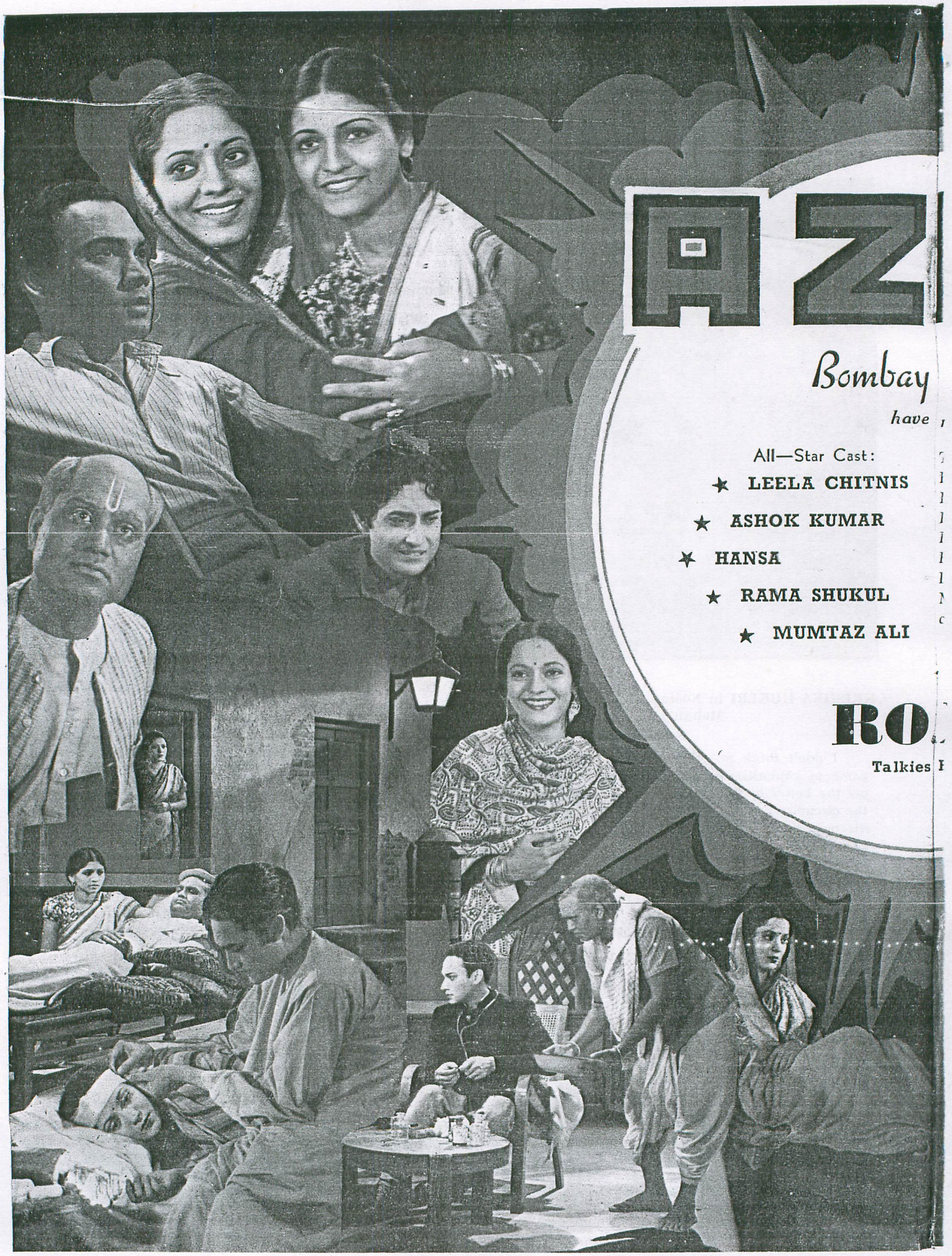
In India, a director is the be-all and end-all of a picture. He has to do numerous things, very often from the very conception to the ultimate presentation of the picture. His merits can therefore be only judged by what he has done. I think, Mehboob is by far a better director than Modi, though Modi's "Pukar" was a tremendous success and Mehboob's "Ali-Baba" turned out to be a poor picture.

S. N. Sivaraman. (Madras).

Why can't you advise Saigal to visit Madras where he is sure to get a rousing reception from all classes of people?

Advised. And he will come over if he has forgotten the rousing reception given to him in Bombay.

Akhtari in Anar Bala an Advance Film Production.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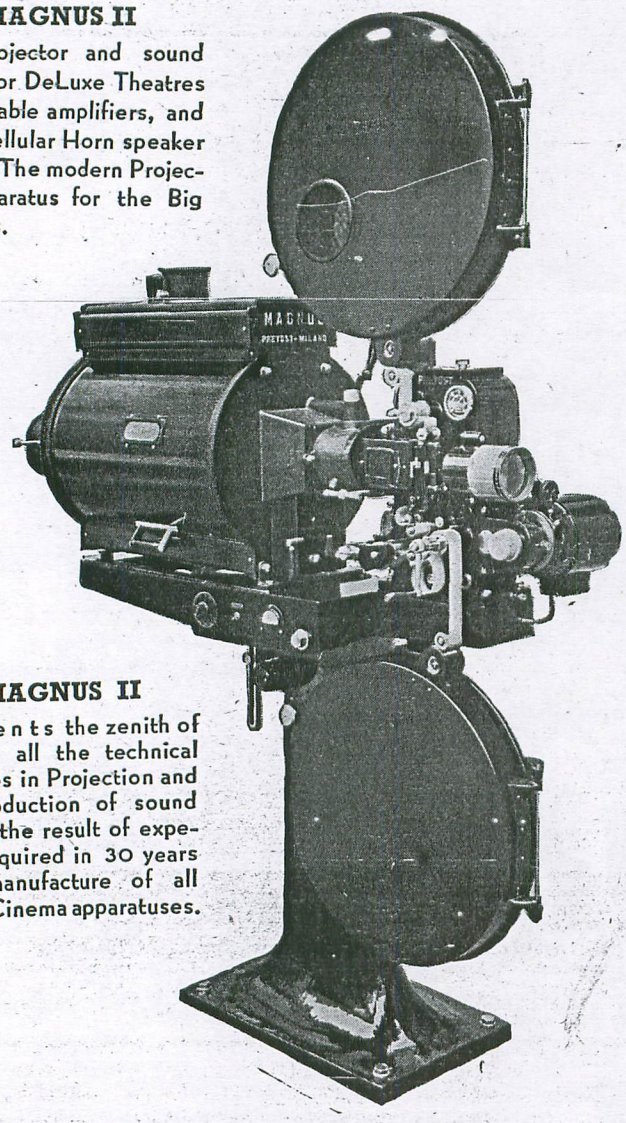

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TIT BITS OF MY TOUR

(By Baburao Patel)

WITH MALICE TO NONE!

Hollywood! There can't be a greater fraud in a single word than you find in this one. Like every one else, in spite of several reports to the contrary, I chose to believe all the glamorous and magnetic legends hanging round the world's greatest movie capital.

I thought it was beautiful in the extreme. I thought it was full of devastating beauties. I thought there were numerous idealists and artists. I thought Hollywood was a temple of art. To me it had become an obsession to reach this Mecca of filmdom.

But when I did, how quickly was I disillusioned! Hollywood is a suburb of Los Angeles. It can't be called a city and as a town it is dirty and disappointing. It boasts of one good street, The Hollywood Boulevard, where you find everything of what Hollywood has to offer. Business houses, shop windows, cinemas, and would-be-stars on the pavements with time to kill—they are all there crowded together in a big highway and desperately trying to prove that Hollywood is the glamorous capital of the film industry.

* * *

The glamour factories—the studios where pictures are made for a hungry and thirsty world—are the least attractive part of this film capital. Barring a couple of studios which are right in the heart of the town, the rest are dumped either on the barren riversides or in the deep shadows of the Californian hills. As factories manufacturing poisonous dope with fatal regularity they are rather imposing, but as temples of art enshrining the nobler ideals of humanity, almost every one of them is in unimpressive ruins.

* * *

Film making in Hollywood is an industry—in every sense of the word. Its leaning towards art is a mere pretension. Art is made an unwilling handmaid of capitalism and Hollywood has become the most famous centre from which come the latest streamlined tropisms to make the already suffering humanity more miserable.

Capitalism with its grim intention of bleeding the poor—more and ever more from day to day—finds its great devotees in the Jewish producers of Hollywood. When once in a way a progressive picture is turned out, it only gives an extended lease to the tin gods to manufacture a hundred more capitalist tortures with subtle designs. The world outside having no choice appreciates small mercies and applauds occasional good pictures like "Zola", "Pasteur" and "Juarez."

* * *

Strangely enough in this capital conscious capital of the movies almost every studio is mortgaged with the banks. Most of them are head over heels in debt and yet the show goes on. In India, we are better off. We have at least half-a-dozen studios which are not in debt.

* * *

Stars—the glamour girls and the godlike boys—are better to see on the screen than in life. I met almost all of consequence and I was frankly disappointed. The women were no longer women. Their femininity was missing. They looked artificial all over. Several well-known girls are in addition ugly and repulsive. The make-up men make them beautiful and the camera gives them glamour.

While the god-like boys are like heathen gods, crude and primitive and some of them even lack ordinary drawing-room manners.

* * *

The story that Hollywood is littered with thousands of girls from all over the world is at best a good legend. True, there are more unemployed, but the general impression that every beauty queen of every town and village goes glamour hunting to Hollywood is just so much publicity stuff. Hollywood buys stories like that.

The administrative side of this picture making business is, however, in keeping with the best American traditions of business. Production heads, publicity managers, censors and all those who come in direct touch with the public, display a distinct and cultivated politeness towards all visitors and even manage to get them photographed with a couple of glamour queens. Indian Maharajas are generally more welcome, as their photographs with the garbos and gables make news for the speedy Americans and give some more material to the publicity boys.

* * *

Even in distant Hollywood I found a couple of 'swamis' from India practising the much boosted Indian spiritualism and yoga. They hold weekly discourses to tone up the walls of the souls, particularly of the rich old American dames, who are soon tempted to part with their dollars to build a "temple' for the 'swamy.' Some of them have turned it into a well organized industry and are earning a streamlined livelihood. Their knowledge of Yoga however, is never disputed in Hollywood.

* * *

They say that Los Angeles is the biggest city in California. It would be with all the waste land all around, crying to be taken into some city.

* * *

Hollywood is an expensive place to live in, particularly so if the dollars are bought with the Indian money. Rs. 25 per day for a room in a small sized hotel is considered poor. And the food has to be paid extra. Every little thing is priced high to make it look important and expensive. And in this land of false values, nothing will sell unless it is priced high. The Americans know that they are being 'gypped' but they don't mind it. They do the same thing in their own lines.

Our Review

Sadhona Bose Becomes a Star Overnight!

'Hunger' Becomes 'Beautiful' In A Socialist Theme!

Padma Devi Flashes Beautifully!

MODHU BOSE and SADHONA BOSE, partners in life and art.

It is always difficult to frame the superb Indian art of dancing within the limitations of a screen story, which has to carry a purposeful tale and yet entertain and instruct.

And yet, Modhu Bose seems to have done it pretty well in "Kum Kum The Dancer" in giving an attractive fusion of the two arts of dancing and of picture making without either of them losing much of its traditional glamour.

The story, however, from a purely screen point of view, is rather weak because the incidents are mainly woven round the heroine and the underlying design of the story is given a subsidiary importance.

Had the director given a greater prominence to the story value of the picture and treated and developed it in its inherent logical manner, its effect on the audience would have been less transient. Incidentally, such a treatment would have also given a better chance to the heroine of the story. It is decidedly better to be the heroine of a successful story than of otherwise.

A SOCIALISTIC THEME!

Beginning with a socialistic motif, the story begins after the escape of Suryashanker from jail, to find his daughter Kum Kum earning a precarious living as a dancer in a dramatic company.

Before being arrested for his labour activities, Suryashankar had entrusted a large amount of the labour funds and his manuscript of a drama called "Bhook" (Hunger) to his friend Jagannath for safe custody.

But Jagannath like many friends of modern times misappropriates the money and with it builds a fortune for himself.

Strangely enough, the drama "Bhook" is also being staged under his name with Kum Kum as one of the dancers. When Suryashankar discovers this, he accuses his friend of disloyalty and is in turn threatened with exposure.

KUM KUM The Dancer

Producers	*Sagar Movietone*
Story	*Manmatha Roy*
Dialogues	*W. Z. Ahmed*
Songs	*Pandit Sudarshan*
Music	*Timir Baran*
Photography	*J. Pillai.*
Audiography	*S. C. Patil*
Director	*Modhu Bose*
Production	*S. C. Desai*
Cast	*Sadhona Bose, Padma Devi, Benita, Dhiraj, M. Ishaq etc.*
Released at	Imperial Cinema, Bombay.
Date of Release	7th Mar. 1940

Kum Kum however decides on a novel method of vengeance and marries Chandan the son of the man who cheated her father.

Installed in the house she starts giving away her father-in-law's wealth to the poor—but ultimately reconciles with her husband having by then fallen in love with him.

QUITE ATTRACTIVE POVERTY!

The original story, had a good theme, but the screen play has become a weak presentation because every incident is made to serve the demands of the heroine in one way or other.

The element of poverty woven into the story becomes more a mockery than a sympathetic recital of the conditions of the poor, because the presentation of the relevant scenes lacks the necessary realism.

Barring the fundamental defects in the screen play, the picture is well directed by Modhu Bose. In fact, a couple of scenes are superbly done. The dialogues for once are natural, just as people speak in their every day life and not unnecessarily pedantic or loaded with proverbs.

The songs however are not so happily worded. The music of Timir Baran leaves much to be desired. While his instrumental music is good, the tunes given to the songs are obsolete and unattractive.

Photography and recording are apologetic at several places while the processing distinctly called for more care.

THE SUPERB SADHONA

The burden of the entire tale is Sadhona and she has done marvellously well. Beautiful dancing, punctuated by suitable symbolisms, superb acting, sweet and sympathetic diction, poise and dignity born of traditions and an undefinable charm all at once proclaim a new star to our screen world. And the picture bores when Sadhona is not on the screen.

Dhiraj Bhattacharya did not impress. He looks to effeminate to be idolized as a screen hero. M. Ishaq gave quite a popular performance. Padmadevi, in the little bit she had to do, flashed perfectly and proved that experience alone gives an artiste the polish needed to impress. In the scene where Padmadevi and Sadhona are seen in the garden with the hero, Dhiraj looks poor flesh as an actor between the two.

And yet after all done and said, "Kum Kum" should be seen if at least to see Sadhona Bose. It is her picture and a picture on her.

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A Picture that says "No".

GHAR - KI - RANI

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DIRECTED BY: WINAYAK
HINDI BY: PANDIT INDRA

STARRING:
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WINAYAK - MEENAXI
LEELA CHITNIS
DAMUANNA MALVANKER
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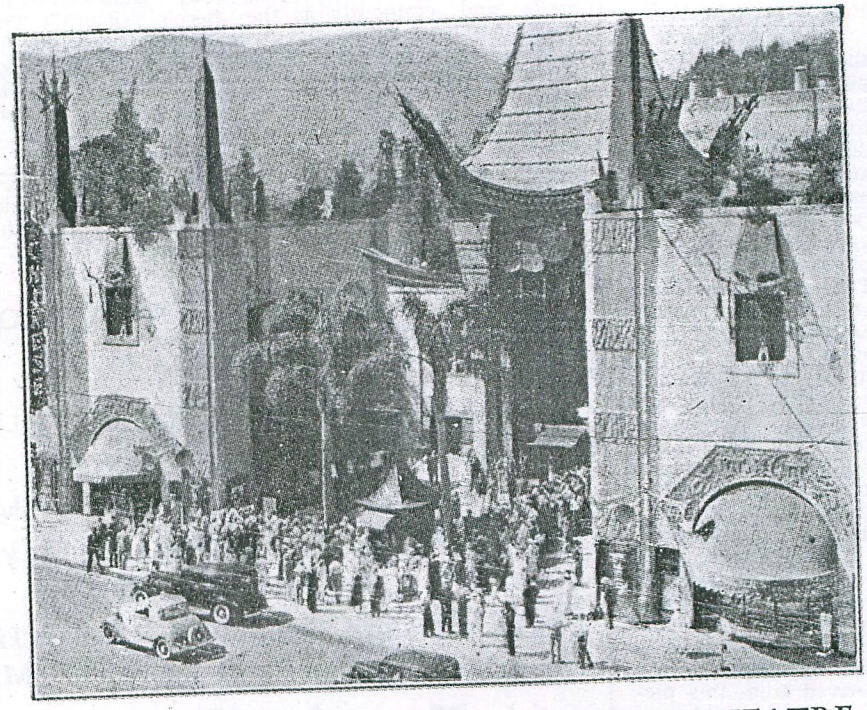

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The *excellent photography* of Govardhan Patel deserves special mention as contributing substantially to the pleasure to be derived from this picture. Some of his camera angles are refreshingly original. Timir Baran's music, as always, is *delightful* and Maya Bannerjee's last dance sequence in which she presents vignettes of some of the leading personalities in the long tale of *Indian cultural development* such as Tulsidas, Tukaram, Narsi Mehta, strikes a note of originality that is as commendable as it is pleasing and popular.

Bibbo is brilliant as the other woman and very nearly steals the picture with her wonderfully sympathetic role. Looking more glamorous than ever, swathed in saris as numerous as they are gorgeous, she puts over a magnificent performance.

Maya Bannerjee gives an attractive rendering of the wife, dances tolerably well and puts over her "enfant terrible" activities in the effort to win her unsuspecting husband back from "the clutches of that serpent" with a naivete and charm that are irresistible.

Kumar, makes a virile and eminently handsome hero as the husband—and one almost sympathises with the several women who battle for his affections.

Among minor roles, Jivan's as Vijay, Gope's as the family doctor, Baby Indira's as the hero's sister, Bibi's as his mother and Gulam Rasool's as his father appear worth mentioning.

Mohan Sinha, who besides writing the story, scenario, songs and dialogue also directed the picture, has made a fine job of it. The action develops swiftly enough to sweep interest along and keep it fully engaged and diverted from start to finish. A very good picture, indeed, replete with entertainment and well worth seeing.

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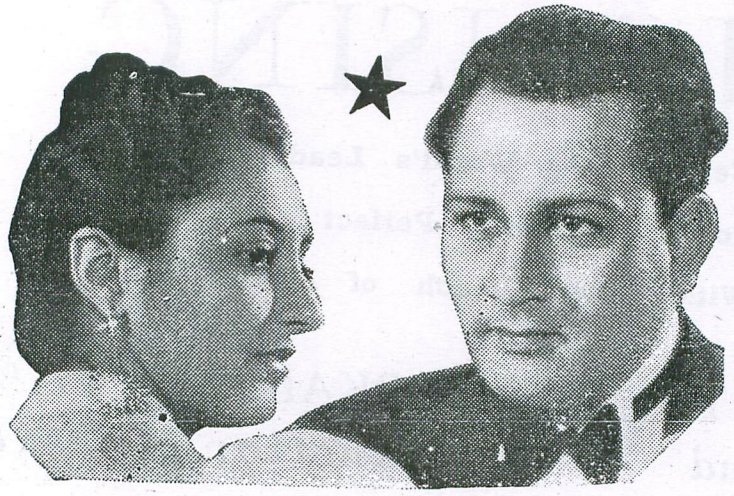
Direction: **Mohan Sinha** ★ Music: **Timir Baran**

Camera: **Govardhan Patel** ★ Sound: **Minoo Katrak**

"LAXMI"



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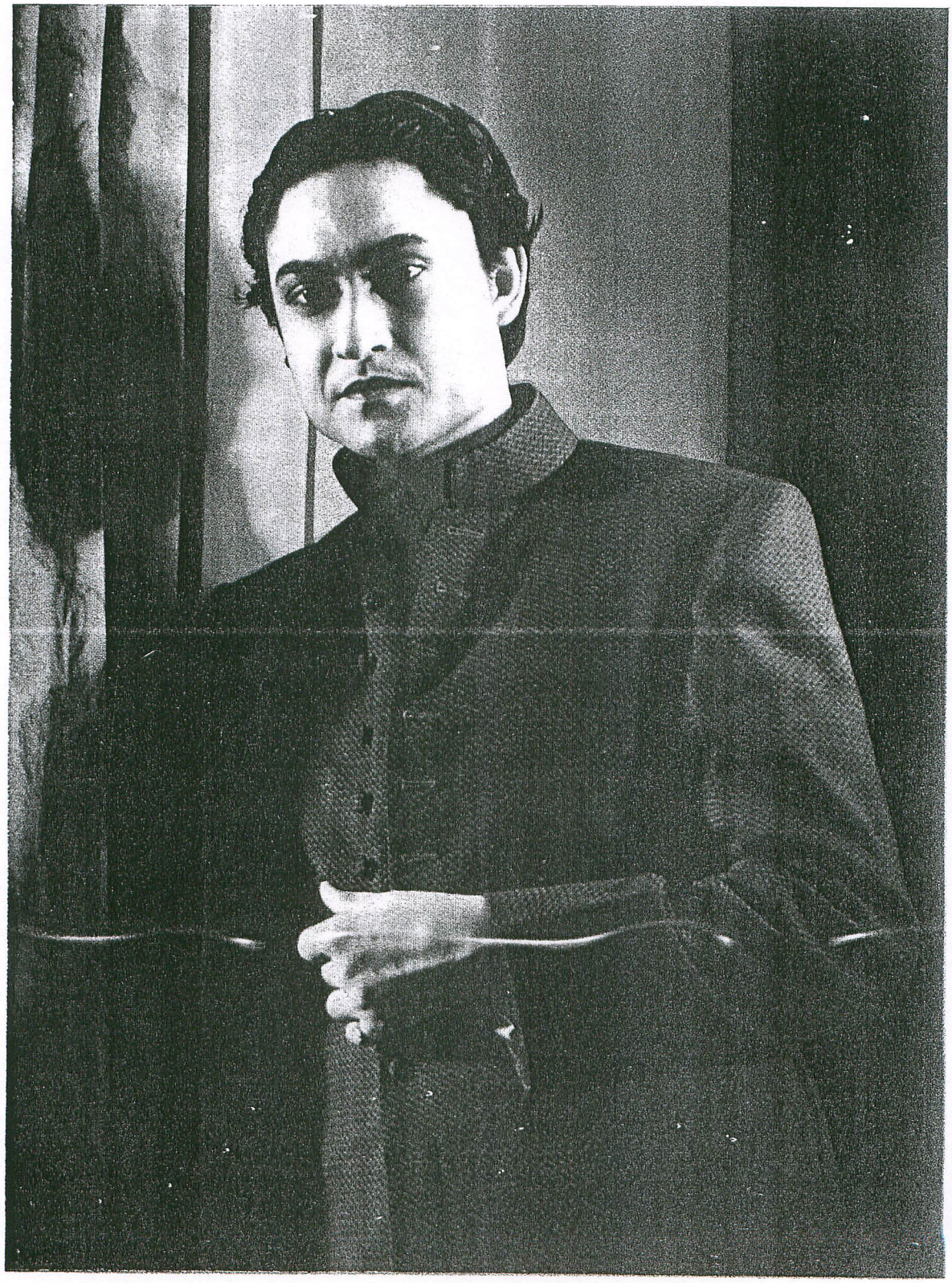
"Light comedy is Maya's 'forte'. In "Laxmi" she flits from scene to scene with a delightful vivacity and gaiety; almost every action and every line of her dialogue are calculated to put the audience into roars of laughter. She sings beautifully as ever; while she enthralls the audience by one of her gorgeous dances impersonating Tulsidas, Gour Prabhu, Tukaram and Narsinha Mehta.

Bibbo is in her elements as the glamorous vamp. Her songs are rendered with her usual charm and sweetness; and her spectacular dance in one of the opening scenes is one of the highlights of the film.

Kumar makes a good impression as the misguided husband. Jivan is suitably cast as the idealist-director. Indira Devi's work as Malti reminds one of her sparkling performance in "Industrial India."

Director Mohan Sinha has handled the story with a grip that maintains the interest of the audience throughout the picture.

For sheer entertainment "Laxmi" compares favourably with some of the best productions of the type we have had."—SUNDAY STANDARD.



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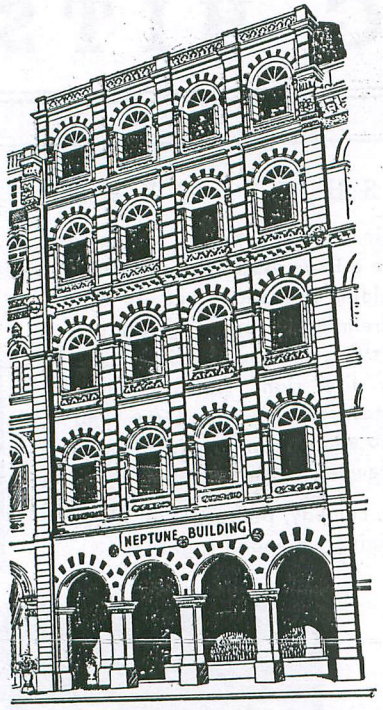

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INDIA ARTISTS LTD.

Perhaps the most extensive publicity ever given to a motion picture in India will herald the release of "Bahurani" the maiden production of India Artists Ltd.

The picture has been in production for some time now, and from the way Kishore Sahu and Dwarkadas Daga give their time and energy to the study and execution of every detail, it is safe to expect a brilliant success to this social story which presents an old theme with an entirely new angle.

"Bahurani" will be ready during this month and arrangements for its country-wide release on an hitherto unknown scale are being made by the producers.

BOMBAY TALKIES LTD.

"Azad" the second social picture of Leela Chitnis at the Bombay Talkies, opened to huge crowds at the Roxy in the first week of May. The unique success of "Kangan" has paved the way brilliantly and audiences receive "Azad" very enthusiastically.

At the studios the work of shooting "Narayani" with Devika Rani in the lead is gradually progressing. However, before this picture is completed, another with Leela Chitnis will get into production to maintain the producers' production schedule.

NATIONAL STUDIOS LTD.

"Woman", a social picture which portrays the simple and rustic life in the villages in India, will be on the screen by the time this is in print. Mr. Mehboob has directed the picture.

"Sanskar" another social picture is also ready at the studios. It has been directed by Mr. Virendra Desai.

"Puja" a social subject has gone into shooting under the direction of Mr. A. R. Kardar.

CIRCO PRODUCTIONS.

"Sohag" has been completed and is awaiting release.

"Geeta" in Hindi and Marathi is fast nearing completion.

"Anuradha" is also being shot steadily.

Loved By All

We regret to announce the sudden death of Mr. Nanasaheb Sarpotdar at Mahableshwar on Tuesday 23rd April 1940.

Mr. Sarpotdar was one of our veteran directors, loved and respected by all. Beginning his career on the stage in amateur theatricals twenty-five years ago, he soon took up the movies and within ten years started the Aryan Film Company, which produced over twenty silent pictures. With the advent of the talkies, he got an added advantage with his stage experience over others and soon directed several talking pictures. Some of his notable successes were: "Prithviraj Sanyogita" Devaki" and "Bhagwa Zenda".

Known for his diverse literary activities as a critic, journalist and dramatist, his versatile talents expressed themselves brilliantly in conversations and debates. A friend has died and it is impossible to fill up his place in our heart.

"Deepak" another social story featuring Ashalata and Prithviraj has also gone into production.

RANJIT MOVIETONE.

Crowds greeted the release of "India To-day" at the Royal Opera House.

Director Jayant Desai has another one ready in "Diwali."

"Pagal" directed by A. R. Kardar is awaiting release.

"Musafir" has been completed under the direction of Chaturbhuj Doshi. Another one written by Pandit Indra the famous Bombay writer will soon go into shooting.

Manibhai Vyas is directing "Umeed' and expects to complete the same very soon.

NOOTAN PICTURES

"Madari Mohan" with Satyarani will soon grace the screen in Bombay.

"Seva" a social subject will shortly go into production.

WADIA MOVIETONE.

The news of the month is the association of the Boses with this studio which had hitherto specialized in the production of thrillers. Sadhona and Modhu Bose will produce two pictures—in Bengali and Hindi—for Wadia's during the period of fourteen months.

The other pictures either ready or in making are as follows: "Vijay Kumar", "Bride From Ceylon" and "Diamond Queen".

MOHAN PICTURES.

"Capt. Kishori" is now ready for release. K. Amarnath has directed this one.

(Contd. on page 55)

ROSE in "Bahurani".

THE WOMAN WHO SUCCEEDED

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LEELA

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PORTRAYS THIS MEMORABLE CHARACTERIZATION

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RAJA PARANJPE

Story & Direction : **BHAL G. PENDHARKAR**
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Our Review

Circo's "Laxmi" Draws Crowds

Omnibus Mohan Singh Disappoints

Timir Baran's Awful Music

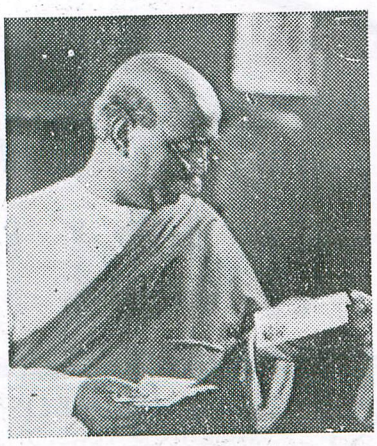
This is the maiden production of Circo since they shifted their activities to Bombay and launched production independently of New Theatres Ltd.

Speaking qualitatively they have not maintained the standard of their previous pictures like "Adhikar" and "Bari Didi" produced in association with the Calcutta firm.

They have however made a successful attempt to cater for the popular taste by giving a picture that is sufficiently entertaining in parts, if one forgets for the moment certain illogical sequences which could have been avoided with a little careful thinking.

THE OLD GAME!

The story is the age old ideal wife stuff, in which the village wife goes in search of her wayward husband who is in the city and in the clutches of a dancing girl. Umpteen stories on the same plot theme have been produced in India and this one does not cut any new ground in its time worn treatment with the exception of the solitary fact that, in this one, the husband does not know that the girl who pursues him from place to place is his own wife.



MUBARAK in "Bahurani" India Artists Picture

This feature has given a good scope to the writer to create a little transparent comedy, which element, by the way, sustains the audience interest in the picture.

WIFE vs. MISTRESS

Ramesh is a dramatic producer in love with Kishori, his prima donna. He refuses to return to his native village where he has already a wife waiting, married to him in childhood. He has not even seen her. The wife, after rather a weak quarrel, comes to the city in search of her husband and finds him.

"LAXMI"

Producers: Circo Productions
Story, Scenario, dialogues, songs and direction: Mohan Sinha
Music: Timir Baran
Photography: G. G. Patel
Recording Minoo Katrak
Cast: Kumar, Maya, Jivan, Gope, Bibbo, etc.
Released at: Majestic Cinema, Bombay.
Date of release: 4th April 1940

She takes a job under him and serves and obstructs him in various ways, thereby providing some comedy to the onlookers. At times Ramesh's indulgence strains one's imagination rather excessively.

Rajni (the wife) by now knows her way and soon precipitates a climax in which Kishori is exposed and Ramesh loves to recognise his wife.

MAYA BANNERJEE

The picture has to be seen with a bit of tolerance and yet it is better than several others we have seen from better studios.

THE OMNIBUS MAN

The presumptions of Mohan Sinha in writing the story, scenario, dialogues, songs and also directing the picture have to be taken with a grain of salt.

The dialogues are at best incorrect and unsuitable. And the songs are awful. The music direction is very disappointing. The recording is also careless and indifferent. Photography, however, is good and in places beautiful.

Maya gives a popular performance, particularly in the comedy sequences. Kumar has slightly fallen from his usual standard and yet he is not so bad. He, however, needs a little facial massage to maintain a streamlined appearance.

And yet, the entertainment element in the story provides a good pull at the box offices. Add to this the publicity methods of their local agents, and it won't be difficult to imagine "Laxmi" running well for some time to come.

Circo, however, should improve a lot to come anywhere near "Adhikar" or "Bari Didi."

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ANDHI

Direction: **D. R. DAS**

Music: **K. C. DEY**

Starring:
PUNKAJ MULLICK, MOLINA, SHREELEKHA, MANJARI, K. C. DEY, NUZAMIL etc.

Coming! **'HAR-JEET'** 'NARTAKI' *Director* NITIN BOSE'S NEW IN 3 VERSIONS ?

Releasing Organization: **Calcutta Film Exchange:** BOMBAY: CALCUTTA: MADRAS:

Our Review

Fisherman's Romance In A Fishy Story!

"Defeat" Opens At Krishna

Naseem Starts Dancing

Because of its utterly indifferent recording, barring a song here and a few dialogues there, this picture may well be seen as an old silent picture with a typically old technique and primitive photography.

The story, however, had some essential good points and would have become a good screen play if only those responsible for its treatment had tried to make it more realistic and logical. As it is, it has become a weak hotch potch of intentions and ideas that never materialize throughout its boring length of 12,000 feet and over.

A FISHY STORY

It all begins in a fishing village, which is an hour's run by motor car from some city. Behari is a rich fisherman—according to the booklet—but nowhere is shown the demand for his "large haul" of fish. The "large haul," by the way, constitutes a couple of small baskets brought ashore from a sea trip. Well, you can't buy more fish from a market for screen purposes, knowing that it is to be wasted. From the two small baskets of fish, we must accept the entire fishing colony and Behari as a rich fisherman with a flourishing 'trade,' not to mention the sea (to be known as the 'river' in the picture) naturally full of fish. If Minerva Movietone had brought a little of the fishy smell that permeates their studios, the fishy atmosphere in the theatre would have also been complete.

Strangely enough these fishermen who are within an hour's run from a large city become so panicky when Gopal, Behari's son, wants to go to find his fortune, that one is amused at the antics of Gopal's father, sweetheart and friends who give him a farewell fitting enough for a journey of at least 7,000 miles. That is exactly 6,950 miles of emotion unnecessarily wasted in these days of national economy.

SOMNAMBULISM IN LOVE

Gopal is not only an expert fisherman, but he also follows agricultural pursuits and we soon find him singing at a well as the bullocks draw out the water. The song must naturally be good and sweet to attract Miss Ragini a film star brought there by her director to study the village atmosphere of the fisher folks.

Ragini immediately proves that she is attracted by the haunting music coming to her from a distance and calling her nearer. She gets out of the car, and inspite of herself, sleep-walks towards those haunting notes, to complete the sequence of the heroine meeting the hero.

DEFEAT.
Producers: *Minerva Movietone*
Scenario and Direction: *G. Jagirdar.*
Story, Dialogues and Songs: *Kamal Amrohi*
Music: *Mir Saheb*
Audiography *M. Eduljee*
Photography *Y. D. Sarpotdar*
Cast: *Naseem, Maya, Navin Yagnik, Eruch Tarapore, Hari Shivdasani etc.*
Released at Krishna Cinema, Bombay.
Date of Release 20th Apr. 1940

If you have not already guessed, it is love at first sight—very first sight of Gopal's muscular body. The way the muscular attainments of Gopal are stressed, one wonders whether the frail heroine's love is prompted by lusty feelings of mating.

Having met, they must part to create the craving agony of parting. So Rajni, the childhood companion of Gopal and the rightful claimant to his heart, turns up and so does Santosh the director and the dumb struck hero and heroine are at last

Naseem the heroine of Defeat

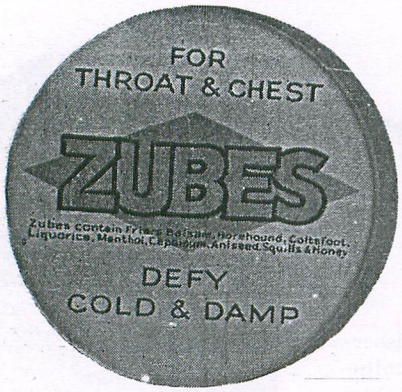
torn apart. While they were together they had behaved as if one had seen in the other a rattle snake which rooted the other to the spot. It was a patch of highly hypnotic love.

AN IDEAL THAT DOES NOT EXIST?

Santosh the producer—director is shown as an idealist, who, while he loved Ragini, was yet prepared to choke off his love to make her a star of stars for the sake of sheer art.

If this role is a suggestion to our producers, it is well intended. But it is certainly not an evidence of existing reality. It is perhaps too much to expect so much of a producer-director.

Now comes the outdoor camp of the movie men, who had come to shoot the village scenes. The fact that they were movie people was told in the dialogues, which bad recording cleverly suppressed. The audience has therefore to guess the truth from the general appearance and the typical behaviour of the movie people, which by the way is the safest way to guess. It never fails. The director, the assistant director, the star, the hero and all the different odds and props of the film world develop such characteristic traits in their appearance and manner of life that even blind men can smell them out.



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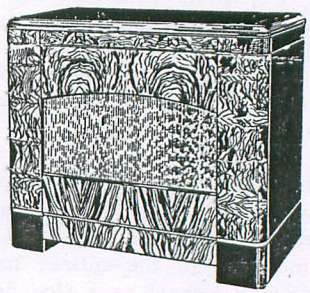

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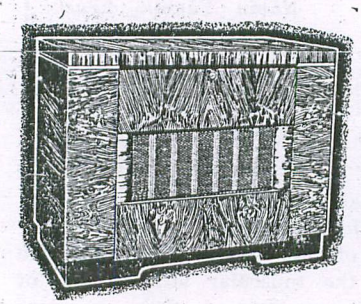

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By giving the audience a chance to guess this correctly, the director has really paid a compliment to the intelligence of his audience. Throughout the picture, the director has, out of sheer good manners, allowed the audience to exercise its imagination more frequently and thoroughly at several places and thus established an eternal good will between himself and the people by allowing them to take part in the actual production of the intended picture.

LOVE DEMANDS ITS PRICE

Having fallen in love so desperately, it is but proper for the heroine to return to the battle field of her emotions. As was expected the hero is also in the same mental turmoil. They meet once again and under the pretext of seeing more of the river go boating together with Rajni watching. It is time to expect some fire works from Rajni, but she is a peculiar fisherwoman and does not burst out like those we find in our city markets. She weeps instead, to create some over due pathos.

Things however take a sudden turn and Ragini induces Gopal to go with her to the city to stay with her. Gopal who has also fallen in love, as is evident from his oft-blowing nostrils whenever he looks at Ragini, decides to go. Then comes the parting scene where Behari (Eruch Tarapore) tries to act heart broken. After a prolonged wholesale embracing, the hero drives away to the city by the side of the heroine.

Then those behind all look, as every one looked when Puran went away in "Puran Bhakt". Since the day Debaki Bose did this to us, it has never been forgotten and in various shapes and twists it is never allowed to be forgotten.

SO NEAR YET SO FAR!

In the city, Gopal very soon becomes an expert motor driver and wears the English costume comfortably, but somehow does not learn the correct use of knives and forks. He doesn't even know the use of the soup spoon. Had he learnt that before, the director would have lost a chance of ridiculing him in the city. Sending him back then would have become a real problem.

Gopal, however, is staying with Ragini in her own house. She is all alone—practically an orphan—having no parents, relatives and not even any pets. And Gopal who is in love with her and vice versa, also lives with her all alone. And to prove that every stranger in a film star's house, is a safe inmate, they love each other but don't overstep the limit.

They sing and dance together, coo and cuddle—but that far and no further says the director.

Gopal however, soon discovers that he is a bad misfit in the city and goes away. No, No! Not without the heroine following him in a train, making a sacrifice, giving up her glamorous life and agreeing to share his poor man's bread salted with honest sweat.

AH! THE PROPOSAL AT LAST!

Gopal soon gets going and starts breaking stones, carrying mortar etc. in a place which looked more like a convict colony. He returns home and makes the supreme proposal of marriage to Ragini. She had been waiting for it all this time and it had to come some time. So it is vomitted here like a long accumulated bile. After this Gopal naturally feels relieved and flies off to buy his wedding presents. It is a mercy to the audience that he does not burst out into a song and Ragini does not unwind herself in the characteristic Shanta Apte

Do you recognise this old favourite? LALITA POWAR in "Capt. Kishori" a Mohan Picture.

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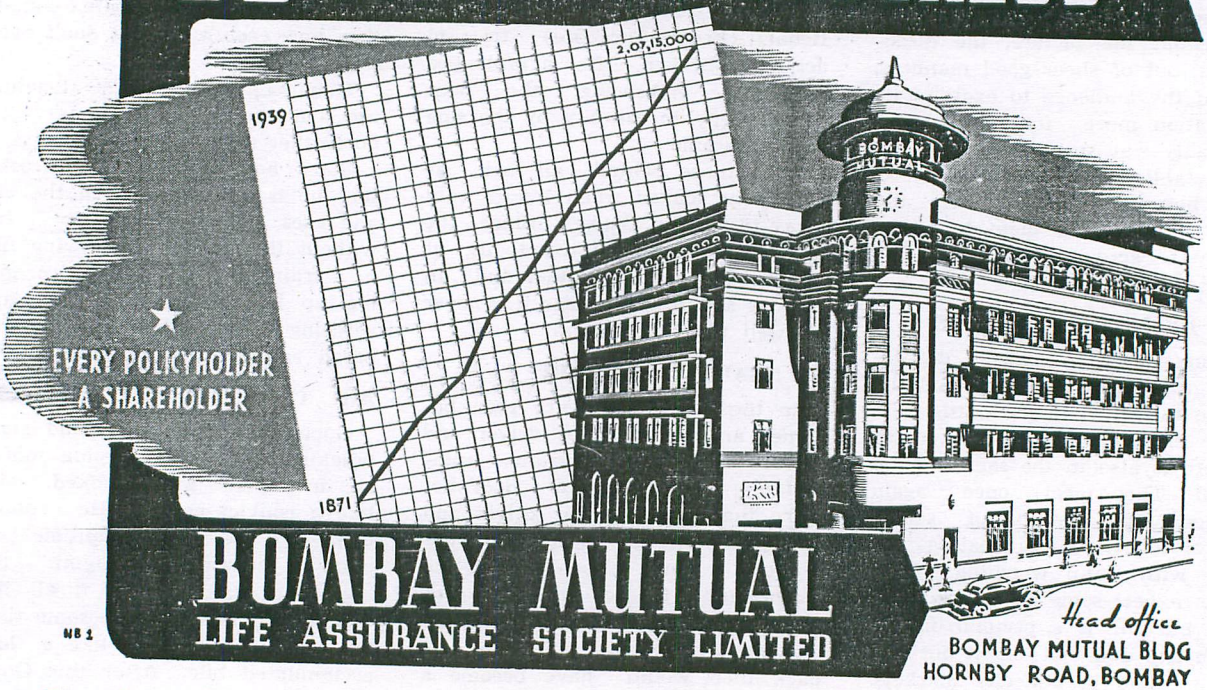

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Story & Dialogues: Munshi Nayab ● Music: M. Mahomed (H. M. V. & Wadia Fame)

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whirls. No, sir, this is made more sober to make it all the more serious and realistic. It is a "touch".

In the meanwhile, Behari (Eruch Tarapore) who had a long-winded lecture in stock for a long time, turns up and fires it off at Ragini. Ragini suddenly finds out that she had done a grave injustice to Rajni, the play mate sweetheart of Gopal and with a melodramatic film star impulse she decides to quit. The ceremonial telegram, so much abused in our film industry, is sent and very soon Santosh the producer-director with love safe-deposited inside, knocks at the door.

TEARS AND SOBS

A heart-breaking scene like that can't go dry, so a few tears are ordered and to lend it more melodrama, sobs punctuate the words. The entire exercises over, it is now time to move. It can't however be done without a climax. So Gopal is brought to the scene loaded with his wedding presents. He says "Ragini" Ragini says "Come on, Santosh let's go "And they go,

ISHWARLAL, in a superb character role in "India To-Day"

but not without the crying voice of Gopal following them for some time.

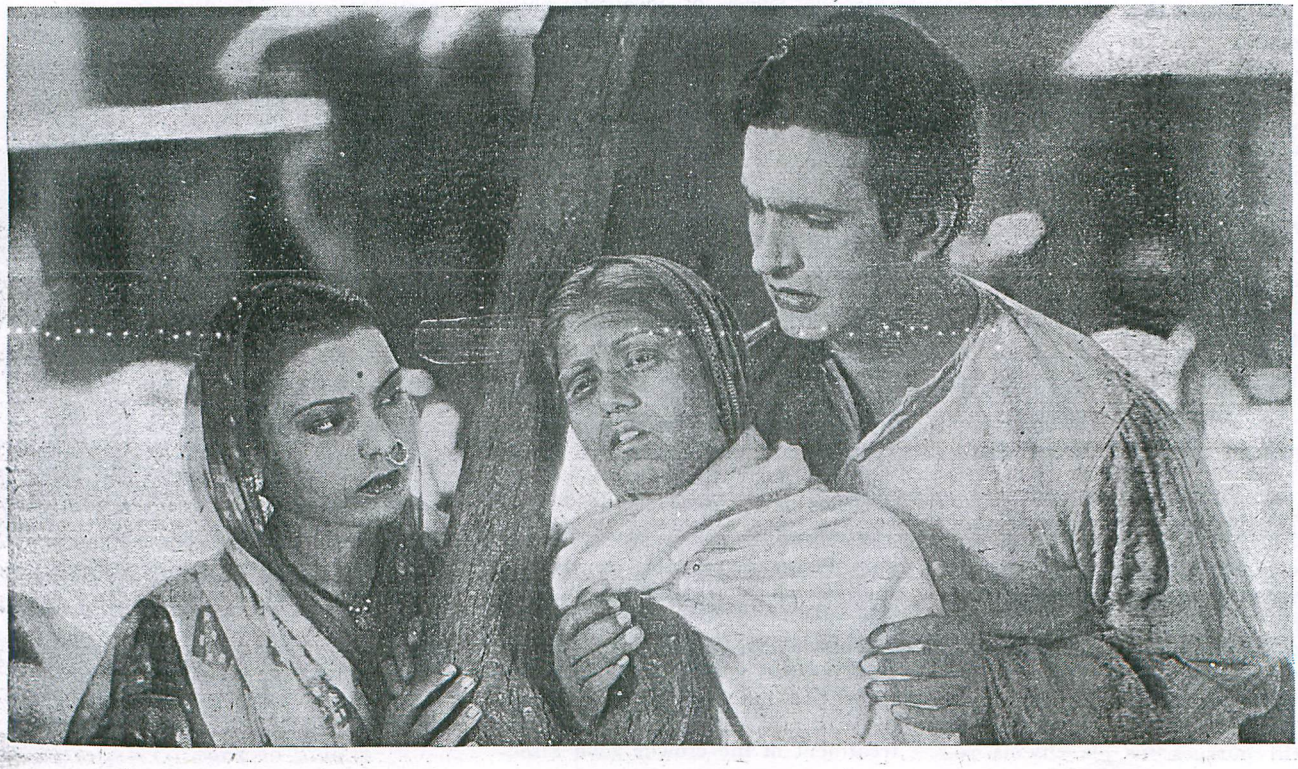
Gopal is disillusioned and quickly he gets back into the waiting arms of Rajni who in the meanwhile has been having a self-polishing course in the city.

It is time for Ragini to die and she does so under a tree but not without giving every one a long warning about it. It looks like a clear three days' notice at her costs and consequences.

ALL ROUND DEFEAT.

Ragini is played by Naseem. She sings a song well and does a bit of dancing pretty well. Navin, as Gopal the young fisherman, is a good casting. Maya as Rajni looks convincing. Eruch Tarapore as Behari did not till the last minute seem to know whether he was in a comedy role or otherwise. No one probably told him. Hari Shivdasani as Santosh the producer—director looked it and also acted it as far as it was permissible.

In fine "Defeat" is better than "Will" and not half as good as "Pukar." It defeats even its primary purpose of entertainment.



An interesting situation in "Woman" a maiden production of National Studios Ltd., featuring SARDAR AKHTAR, SURENDRA and JYOTI.

S. M. EISENSTEIN, the World Famous Film-Director

Director's Director

Eisenstein and the Theory of Cinema

By D. G. TENDULKAR

"In the fifteen years since the Soviet cinema was instituted as a a national medium of expression it has grown to the point where it can now teach its teacher. Using our American technique as its basis it has since built for itself a mode of expression which is entirely individual, and which now can contribute ideas to workers in this art in other countries."—Cecil B. deMille.

Nearly a decade has elapsed since the time when the Soviet film art took its unique place beyond the borders of the Soviet Union under the red banner of "Battleship Potemkin."

The force of "Potemkin" as one of the first outstanding phenomena of the Soviet cinema is the force of the art which was created by the Revolution, and which has found a new form of art-expression worthy of its ideas. Those who pretended to see in the Soviet film-art merely a tool of "propaganda" proved as much in the wrong as those who tried to detach the art from those very ideas which imparted to it its driving force.

Eisenstein was, of course the first Russian to be universally known abroad, owing to the amazing success of "Battleship Potemkin." He has been and still is a major stimulant for the cinema world.

LEARNT FROM VINCI AND MARX

Serge Eisenstein was born in Riga in 1898 and was trained as an engineer and architect. He became interested in Renaissance and particularly in Leonardo da Vinci, whose works Eisenstein recommends to every serious student of cinema art. He was also attracted by the Japanese drama and art comedy which he still pursues for his cinema research. (He concludes that while there is cinematography in every other Japanese expression, there is none in the Japanese cinema.) In 1918 he entered the Red Army as a volunteer, and worked at the front on field fortifications. In 1920 he began to work as an artist with one of the theatrical companies at the front. In leisure time he studied the teaching of Karl Marx and made it the basis of his world outlook, having previously passed through all the stages of idealistic philosophy. In 1922, he became acquainted with the reflexological school of Pavlov, and theoretically and practically applied this materialistic system to the domain of artistic creation.

NOT ACT BUT BE!

In "Strike" (1925), Eisenstein depicted an episode of the Russian revolutionary movement. At the same time he demonstrated his theoretical quest—the principle of "mounting attractions" advanced by him. This principle was conceived by Eisenstein as a new method of composition, the meaning of which consists in evoking in the spectators a series of successive thrills.

Eisenstein's next work "Battleship Potemkin", a film of the 1905 mutiny was completed in 1926. In this film, as in the preceding one, Eisenstein has taken the human mass as the hero. "No longer a few faces but hundreds which should not act but be." In particular the treatment of the crowds gave Eisenstein his first chance to experiment with movement on the screen—the conflicting rhythms of the Odessa Step's massacre providing the basis of much of his later theory. To explain the theory in brief, cutting resolves itself into the act of placing one strip of film bearing certain photographic images upon it adjoining another strip recording either the same material seen from a different angle or entirely fresh material. Two simple factors may be brought to bear on this relation between the two strips each based on the recognisable external characteristics of the pieces. To illustrate the rhythmic movement of the soldiers descending the steps of Odessa in "Potemkin' merging into the rhythmic movement of the perambulator rolling down the steps.

"INTELLECTUAL CINEMATOGRAPHY"

In "October" (1927) the principles of Eisenstein school became even more crystalized, acquiring even greater completeness and definiteness. The highest point of dramatic tension in the film is the episode of the storming of the Winter Palace, in which the art of Eisenstein in the construction and composition of film scenes reaches its highest point of excellence. It was one of the several films commissioned by the Soviet Government in connection with the tenth anniversary celebration of the October Revolution. The film was based on John Reed's

(Contd. on page 57)

Social Propaganda and the Indian Film

HARNESS THE FILM FOR A BETTER IDEAL

• By JOHN ALEXANDER

("An article every serious producer should read"—says Baburao Patel)

The Indian film today can be broadly divided into two classes. There is, on the one hand, the historical and religious film, the pictures that delve into the archives of the past and give their audiences glimpses of lives as (perhaps) lived by the saints and heroes of bygone ages; on the other, there is the so-called "social film," the motives for whose production are more or less based on an honest effort to portray life as it is lived now and to point out where improvements can take place in it.

These have always been the two main lines of development in the movies. In Hollywood and England the main distinction has been between the films of modern life and the films dealing with the romantic past. But there exists another distinction in the social film itself, the one that can be accurately observed in the difference between Warner Bros' "Dead End," and Columbia Pictures' "You Can't Take it With You," and between "Achhut" and 'Kangan". The distinction lies in the two divergent attitudes to the sadder sides of existence. "Dead End" set out to paint the darkest picture possible of the life lived in a New York slum. It succeeded, and the impression left at the close of the film was clearly that the existence of such a life was indefensible, and that the social system was faulty that had produced it.

DEFEATING ITS REAL PURPOSE

"You Can't Take It With You" also dealt with a real problem of modern life; how far is the possession of enormous riches reconcilable with an honest and happy private life? "No," said the film, "They cannot be reconciled" (a kindly sop to those in the audience who did not possess enormous wealth), but the main problem was side-tracked. The millionaire banker found happiness by giving up his riches (or so it appeared), by playing the mouth organ once again, and by taking to living in careless ease with a Bohemian family. In a very subtle way, Frank Capra, the director, escaped the real implications of the film. There were two evasions of the issue. One was that he reduced the problem raised by

MOTI in "Amazon" a Paramount Picture.

the existence of an indefensible system to a problem to be solved by the individuals within that system. If he had attacked the system he would have been honest; instead he attacked the individual, and the real message of the film was lost.

It is in this way that the would-be social film can skate delicately over the real issues of a social problem, and leave the core of it untouched. The conclusion of "Dead End" was unmistakable; the conclusion of "You Can't Take it With You" was, to say the least of it, vague and unsatisfying. But the brilliance of the dialogue and the slickness of the situations made the film appear more profound than it actually was.

"KANGAN" AND "JAWANI-KI-REET"

This is a danger, I feel, that besets the Indian social film. Two of those I have seen recently, "Kangan" and "Jawani-ki-Reet," both seemed to me to deal in a slightly empty way with the problems raised by the possession of wealth and privileged class. In both the heroes were the sons of rich men, one the son of a landowner, the other of a lawyer. Both found the paths of wealth and social privilege unacceptable; both married girls of a lower class, and gave the impression that they were about to devote their lives to the service of the poor. But the message and moral were by no means clear. The hero of "Kangan" went off in a formidably large limousine to the service of the poor, and, at the close of the film, he accepted with evident unconcern the opening of doors for him by his servants.

The issues were again depressed to the level of individuals. One felt in "Kangan" that, had the youth not fallen in love with a low class girl, he would not have felt so keenly about the position of other low class girls. "Jawani-ki-Reet" was more honest; the hero felt the pangs of a social conscience without any promptings from the laughing love god, and left his father's possessions of his own accord. But here, again, the empha-

sis was, I felt, on the background of a life lived amid leisure and privilege; the appeal for the four anna public lay clearly in these glimpses of a higher existence, devoted to fast cars, picnics, and amateur theatricals, not in the comforting fact that these beings intended to work for them in future.

ACHHUT—Genuine Social Film

"Achhut," on the other hand, was a genuine social film of the "Dead End" type. It dealt squarely with the problem of the Untouchables as a class, not as isolated oppressed individuals, and no false happy ending was introduced to obscure the moral issue; the ending on a symbolic question mark was an index of the film's honesty.

I imply by all this that the first necessity for a film of social propaganda must be the intention on the part of the director to make the social issues clear, and to state definitely that the leisured and the privileged should devote more attention to them. These slick Bombay and Calcutta films do something towards that; at least they point out that the wealthy have a duty towards the less fortunate. But precisely what that duty is, beyond vaguely "working for the poor," or precisely what the existence of the very poor is like, they fail to convey. In that sense, they cleave more to the "You Can't Take It With You," than the "Dead End" school: they prefer to base their appeal rather on pictures of upper class life than on the condition of the poor; to that extent they compromise with the box office. As entertainment these pictures are first class; as propaganda they can be only moderately good.

REAL UNDERSTANDING NECESSARY!

It is a feature of the rapidly changing structure of present day society that change in the conditions of the lower classes must come by concession from the more wealthy; if they don't, they have a habit of coming by force. The gulf of outlook between the upper and lower classes must be bridged by a real understanding on the part of the wealthy as to what the lives of the poor are really like. (It was only when books and pamphlets were produced on the subject of child labour in Victorian England that a change in their treatment arose). If the wealthy prefer to move solely in their own orbit, and to look at the working classes through rose-tinted spectacles, the gulf widens, and change may come ultimately by force. It is one of the duties of the film producer to see that this gulf is bridged; that, by seeing the facts of the "other world's" existence the middle and upper classes can be stimulated to do something about them.

It can be objected that educating the film public is a slow process; that these films go as far as is possible in their presentations of the "pity the poor rich" angle. The public, it is said, would not, at present, go and see a film about themselves and their humdrum daily lives. That used to be a sound tenet in Hollywood; a director, fifteen years ago, would have laughed at the idea of putting the New York slums plainly and nakedly on the screen. Yet "Dead End" was made and was an enormous success. One thing the pundits of the film world have realised is that there are no hard and fast rules about film subjects; even the love interest, that *sine qua non* of the early Hollywood, has been found sometimes unnecessary (vide Mutiny on the Bounty, and The Lives of a Bengal Lancer). As Paul Rotha said, in *Celluloid*,

> The intellectual value of a film should be slightly above the grasp of the average member of

ROSE, PRITHVIRAJ, and DIXIT make many a situation interesting in "India To-Day", a Ranjit Picture.

the public, for past experience in literature and the drama has proved that the public will always nibble at a standard raised a small way above its head.

Indian producers can be fairly confident that with good direction and well written songs there are few subjects that cannot be made commercially successful.

PICTURES FOR EDUCATION AND PROPAGANDA

So much for the full length film. But there is another side to film making that is every bit as important, especially in the sphere of education and propaganda, the production of shorts.

I can honestly say that nowhere have I seen such a profusion of appalling shorts as I have in Indian cinemas showing European films. The exhibitors seem to have scoured America, Canada, Australia and Britain to secure shorts on any subject under the sun, however badly edited, that would fill their programmes, and give them a spurious air of variety and interest. One might well ask, when one sits in a cinema two-thirds filled with Indians, why on earth they are put on. Surely Indian producers can find subjects in India that would be as interesting as, say, the formation of icebergs, buffaloes on the Canadian prairies, or deep-sea fishing off Florida, to name only three of the ones I have seen recently, and would at least have the merit of having some point of contact with the audience.

There are many subjects that one can suggest. What about the dying personal crafts of weaving, pottery, brass inlaying work, spinning, etc. that Mr. Gandhi mentioned in a recent issue of Harijan? What about the peasants? Why not focus attention on their condition with a series of films showing the origins and working of rural indebtedness, of the caste system in a village, of the rise and development of co-operative schemes? These are all subjects of first class importance and interest. Properly edited, with, perhaps, an English commentary for European cinemas, and with a background of carefully chosen Indian songs and chants, these shorts would be a commercial proposition both in India and outside it. I have heard producers complain that the only market they have is in India; that Hollywood has an unfair advantage in the sense that its world wide distribution ensures the wealth that can be capitalised for the production of costly pictures. But foreign markets can only be secured if a determined effort is made to produce films suitable for

SUNITA DEVI gives superb dances in Nootan Pictures' "Madari Mohan."

export; Indian shorts with English commentaries, and perhaps some full length Indian films with English sub-titles might well find a market in America and England.

FILM FOR POPULAR PROPAGANDA

The present state of Indian politics, with fear, mistrust, and communal suspicion clouding all the specifically all-Indian problems, makes the duty of Indian movie-magnates all the more pressing. There is an obvious need for some organ of popular propaganda to present the problems of Indian economic and political existence to as wide an audience as possible, in a clear and unbiassed manner. The rise of Indian industry, the developments in the Indianisation of the Army and Navy, the natural beauties of Indian architecture and buildings would serve as all-Indian subjects, and if pictured without bias, would appeal directly to the Indian citizen as such, and not to the member of a special caste or community. There is, as I say, a necessity for "unifying" propaganda (as is made clear by the Lahore proposals of the Muslim League); what better medium could there be than the cinema?

To sum up. The cultural and social standards of any people can best be raised by an assiduous application to the needs of the lowest classes. This can only be done by honest social films, whose messages are unobscured by the introduction of irrelevant romantic and melodramatic themes, and which portray without distortion the daily lives of the not so fortunate. There is a yawning abyss where the Indian short should be prominent. Even the Indian newsreels, if indeed they exist, are not widely shown. Should the introduction of these shorts into an exhibitor's programme make the present length of the Indian feature film excessive, there will be few cries of protest; the average Indian picture could lose at least half an hour without doing damage to its essential plot. (One of the faults in these pictures is that their length makes it necessary to spin out the plot by sensational incidents that do not affect the main story).

Indian films have, I think, reached a stage of technical and directorial efficiency when they can afford to sit back and think on more original lines than they do at present. It would indeed be a tragedy if the honesty and courage of 'Achhut' were not to be followed by a series of comparable pictures of real social value.

Directors, We Are Ready—But Are You?

A Plea For Better Pictures

●

By The Editor.

BULLETIN OF THE ASSOCIATION OF CINE-TECHNICIANS OF INDIA

When D. W. Griffith introduced the close up in motion pictures years ago, he did not merely add one more innovation to the photographed stage plays of those days. What he did was something greater. He laid the first stone in the pathway that was to lead the photoplay into different and perhaps greater channels than those of the legitimate stage. Step by step further stones have been laid on this great roadway till today we have entirely lost the direction towards which the stage had been heading when we chose to break away from it. We have built up today, after years of patient toil, an entirely new form of entertainment, as different from the stage as perhaps the stage itself differs from its own predecessor, the puppet show.

THE STAGE AND THE SCREEN

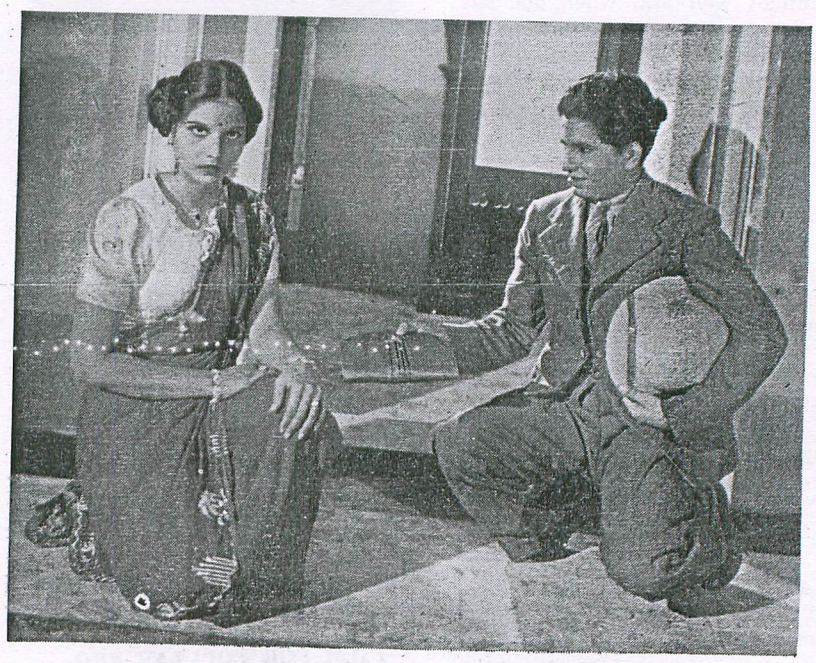
To compare the two today would be as out of place as any comparison between the recorded symphonies by the great masters on film with those of the same renderings on the mechanical orchestra of a cheap four anna fancy fair. It is idle therefore to expect the great masters of the stage merely to switch over to the cinema and retain their wonted mastery. It is true some qualifications are common and these would certainly help them to acquire a certain amount of success, but certainly not more if reliance is placed on this alone.

It was only after years of screen apprenticeship that such veterans of the stage as Sir Cedric Hardwicke and others gained the popularity they enjoy today. But had they refused to adapt themselves to the changed conditions of this newer form of drama they would have remained for ever unknown. We wonder if it would be right to mention the name of our own Mr. Sisir Bahaduri, a wizard of the footlights and the idol of the theatre-going public. But in films, in spite of his several attempts he has remained as much in the background as any other newcomer would do.

Where then lies the essential difference between these two great exponents of the drama, the stage and the cinema. Both attempt to put before a public some specific story enacted by a group of players, directed by one responsible authority, acted against a background of artificial make-believe and presented under lightings arranged by another band of equally capable specialists.

But the similarity ends here. A background is erected, general lighting arranged and the actors go through their parts. The stage director leaves it to his audience with its pair of binoculars to change its centre of interest according to its whims and fancies. It may see something here, another something there, and it may equally miss something much more important which has just happened in another and perhaps dark corner of the stage.

The director here has no means at his disposal to lead his audience into a special channel and to build his story accordingly. He has no control so to say once his machine is set going. Everything just happens and a member of the audience may appreciate his work or he may not, being dependent upon factors over which he has no control.



SARITA and SARDAR MANSOOR in "Vijay Kumar" a Wadia Picture.

A BETTER ADVANTAGE

But not so in a motion picture. It is in the hands of the film director to build up his story, to stress the essentials he desires and to convey to his audience exactly what he desires. In short in our particular case, always more important that the actual presentation is the manner or the technique of the presentation.

For consider, a director of the photo-play has firstly the advantage of a script writer who not only writes his dialogues and songs but also arranges (or should arrange) his scenes and its different shots. This is step No. 1 in leading the attention of the audience into predetermined spots. He has then a choice of varied camera angles and positions each tending to stress the points desired.

As an instance we will quote from a recent Paul Muni film, "We Are Not Alone." A man and a woman are accused of poisoning another woman, but both are innocent. What really happens is that the murdered woman who is an aspirin addict herself takes the wrong pills from the aspirin bottle. How those pills come into the aspirin bottle is the result of another accident but with this we are not concerned at present.

It was necessary to establish first that the woman was really an addict. Although the murder, or the death, to be more exact, takes place in the latter part of the story, from the very beginning our attention is led to the fact of the woman being actually an addict by means of several very effective shots. The dialogues too help in their way and thus gradually a situation is built up till finally when she takes the wrong pills we find that there is nothing abnormal in her action, and certainly not a forced situation for the purposes of the story.

In a stage play such repeated actions in the beginning might have escaped the attention of the audience as so much irrelevant stage business. But here, with extremely effective lightings and camera angles no member of the audience could scarcely miss the point that was being driven home gradually.

CHARLIE in "India To-Day" a Ranjit Picture.

And so with the help of the script writer and the cinematographer, the director carried home a very vital link in the building of his story, something which would have been very difficult for him on the stage, where possibly the only means would have been dialogues repeated over and over again.

IMPORTANCE OF PRESENTATION

In such shots pressing home the importance of some apparently minor event the position of the camera plays a very vital part. But the director must either be the artist to realize its value, or he must leave it to his fellow artist, the cinematographer to make his compositions effective.

In a similar way the settings and costumes also play their respective roles, but it is of the utmost importance that every one on whom lies this responsibility must be thoroughly conversant with the spirit of the drama. And it is the director's duty to take them into his confidence and infuse them with this spirit.

Of course over all these workers the director's authority is unchallenged. There can be no two opinions about this. But a word of caution must be uttered lest we are misunderstood. The director controls and guides his fellows. He is their general but not the old fashioned one that goes to fight his battles single-handed. Here he has his lieutenants to do all the different bits of work that go to make a complete motion picture, and which bits it is his duty to see have been perfectly co-ordinated.

It did very well for him on the stage to see that every actor delivered his lines properly or that the prompter was there when necessary. In a motion picture, as we have said, more than the presentation itself is the technique of that presentation. If the problem is bigger it has also been simplified in asmuch as here there is an artist in each different sphere to help him and make his task easier.

Let the director, therefore, take advantage of all these silent workers, let him have more faith on his actors, and let him rely more on that great army of friends, the technicians, for we can assure him that every one of them is as eager as he is to make his picture an unqualified success.

And it is because so many of our directors fail to seek help from these fellow workers, either on account of ignorance or of a superiority complex which some of them acquire as a result of a few flukes, that they miss the very essentials that constitute the primary ethics of screen presentation.

And every picture which such a director makes, goes only to swell the list of box-office flops.

Let, therefore, our directors LEARN.

SITARA—

This popular star is now again on the screen in "India To-Day" a Ranjit Picture directed by Jayant Desai.

Better Showmanship Means Better Business

What Theatre Managers Should Know!

By A. A. WALTER

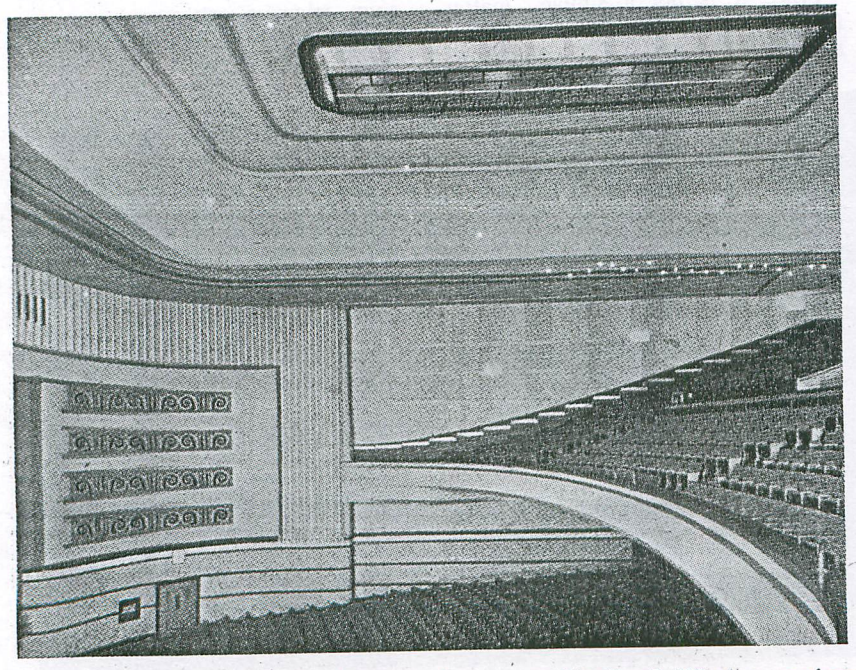
Warner Chief in India, Burma and Ceylon

Mr. A. A. Walter

It is my opinion that the general business with foreign pictures in India can be substantially improved to the advantage of both the exhibitor and the distributor if the art of showmanship is studied more carefully. Showmanship is undoubtedly an art and is the backbone of the cinema business. Little or nothing has been done so far to help the exhibitors on this subject or to encourage and assist them to make the best use of their money. Showmanship does not mean a lavish spending of money but is more a question of spending it properly. In this respect, of course, I refer to advertising. Showmanship, however does not start and end with advertising and under this heading can be included almost every effort put forth by an exhibitor to encourage the public into his theatre.

To start therefore, we must define showmanship. What is showmanship? There are text books in existence on the subject of showmanship and there are many authorities who know a lot more about the subject from a general angle than myself, but in order to reduce my remarks to plain straightforward language and embody my suggestions in a manner easily absorbed, I would ignore entirely technical theory and confine myself to a statement of facts which I hope may be of some assurance.

Showmanship can be termed the art of selling an idea. The exhibitor has but one main thought in mind, when exhibiting a picture and this thought is the filling of his theatre. Showmanship, therefore, is the art of selling the idea that the picture which the exhibitor offers provides sufficient entertainment to encourage enough people to fill the theatre. It is unfortunately too often assumed by exhibitors that if the picture is "good" the people will come, and if it is "bad" they will not come. Before I comment further on this particular point, I would like to discuss the pictures called "good" and "bad".



How many theatres in India have such an auditorium? What a contrast to our "Painted Stables!"

EVERY PICTURE HAS ITS OWN AUDIENCE

The cinema industry has made such strides in recent years that there are very few pictures coming from Hollywood which can be reasonably called "bad". Almost every picture has its appeal to a certain class of people, and in a big city there are sufficient people of that class to fill a theatre. There are some pictures which appeal equally to almost all classes and on such pictures the exhibitor has little or no trouble. Many pictures, however are produced with a definite appeal to a limited public, and in such cases it very often happens that the appeal to those particular people is far greater than the general appeal of a bigger picture to all classes.

If you will consider the pictures which you have seen during the past year, some of which you have doubtless, defined as rubbish, have you ever tried to think what the appeal of such a picture would have been to a person with a dif-

ferent intellect or a different outlook on life? For example, many people cannot tolerate a sad picture —others revel in a good cry. Some people look upon fast action in a picture as ridiculous, but there are a vast number who thrill to such action.

A classical picture may be considered by the highbrows to be a poor interpretation of a master's works. At the same time a large number of people look at a picture purely from an entertainment point of view and not interested whether or not a great master's work has been adequately interpreted. If this analysis of a picture's appeal to the public is correct, it is easy to see the part that true showmanship plays in the box-office and in ensuring good entertainment for the public.

An exhibitor should not be satisfied with having sold a ticket for his theatre, but he should sell that ticket to the right person. That is where showmanship plays its part. First and foremost then advertising is the most important aspect of the art of showmanship. We therefore, come to an analysis of "advertising" which is a very broad subject and will be dealt with in a future article and analysed in its various forms.

CORRECT THEATRE MANAGEMENT

I would now refer to the management of theatres generally. Although few people would consider this a part of showmanship, I personally consider proper management a very great factor and not a long way second to advertising. If a patron is to be completely satisfied, not only must he be shown a film which appeals to him, but he must be provided with every comfort. An elaborate and costly theatre does not necessarily mean comfort. Naturally the more modern and expensive theatre has a great advantage over the older and inferior type of theatre, but in all cases the comfort of patrons can be catered for within reasonable limits. In this connection I will give a few examples from which it will be readily seen there are hundreds which can be considered:—

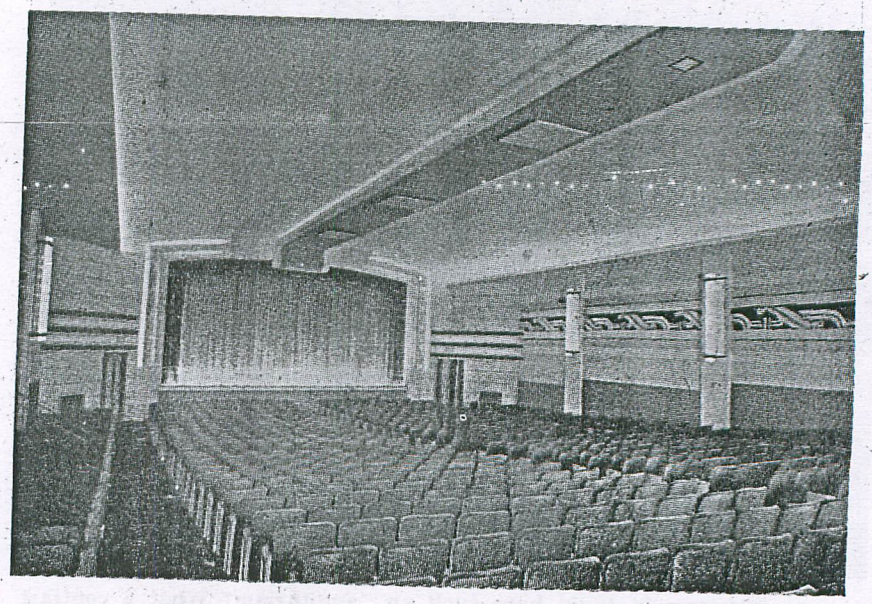
Cleanliness! There is no reason in the world why every theatre should not be perfectly clean. The cost of keeping a theatre spotlessly clean is very little, but it is doubtful if every theatre manager uses an adequate amount of hot water, soap, soda and disinfectant. A sensitive man can walk into a theatre with his eyes closed and tell you from the smell whether it is perfectly clean or not. I have seen cleaners sweeping dust and dirt from a theatre in such a manner that within ten minutes of their vacating the theatre the dust which is still in the air has again settled on the floor and seats. Disinfectant cannot be used to the extent that it leaves a smell which is irritating or obnoxious, but if it is used at all, it must leave a very faint aroma of cleanliness.

When patrons buy their tickets they expect to arrive at their seats with the smallest amount of inconvenience; particularly is this so, if they have reserved their seats in advance. It is the manager's duty therefore to see that his organisation is sufficiently expert to ensure a minimum of trouble.

Theatre ushers need not necessarily be provided with uniforms fit for a general or an admiral, but they can be neatly clothed, clean and polite. That is about all the public ask from an usher.

Since it is not a simple matter for an exhibitor to scrap his entire seating if it is not as good as he would like, we need not consider here the type of seats which are considered by most people the most comfortable. It very often happens however that with a little care and application of common sense a slight alteration can be made to existing seats and increase their comfort tenfold. Where there is little leg room it often happens that the addition of a foot-rest on the back of the seat in front improves the situation very considerably.

The climax to a picture (if there is one) usually comes at the end and the last few feet of the screening finds the audience in rapt attention. Why, therefore do the theatre employees so often pull curtains, open doors and make a confounded noise during the last two or three minutes of the picture? There is absolutely no reason why everything should not be left entirely alone in this respect until the picture is quite complete. It is a matter of seconds opening doors and pulling curtains. Why do ushers flash lights from torches in patrons' faces when they could just as easily point them to the floor? Why are patrons frequently conducted along the wrong gangway so that they disturb many people after the show is started? Why do theatre employees carry on conversations with patrons in a loud voice inside the auditorium when a whispered conversation (which should never be necessary) would suffice?



This auditorium has walls finished in decorated celotex and neon cove lighting

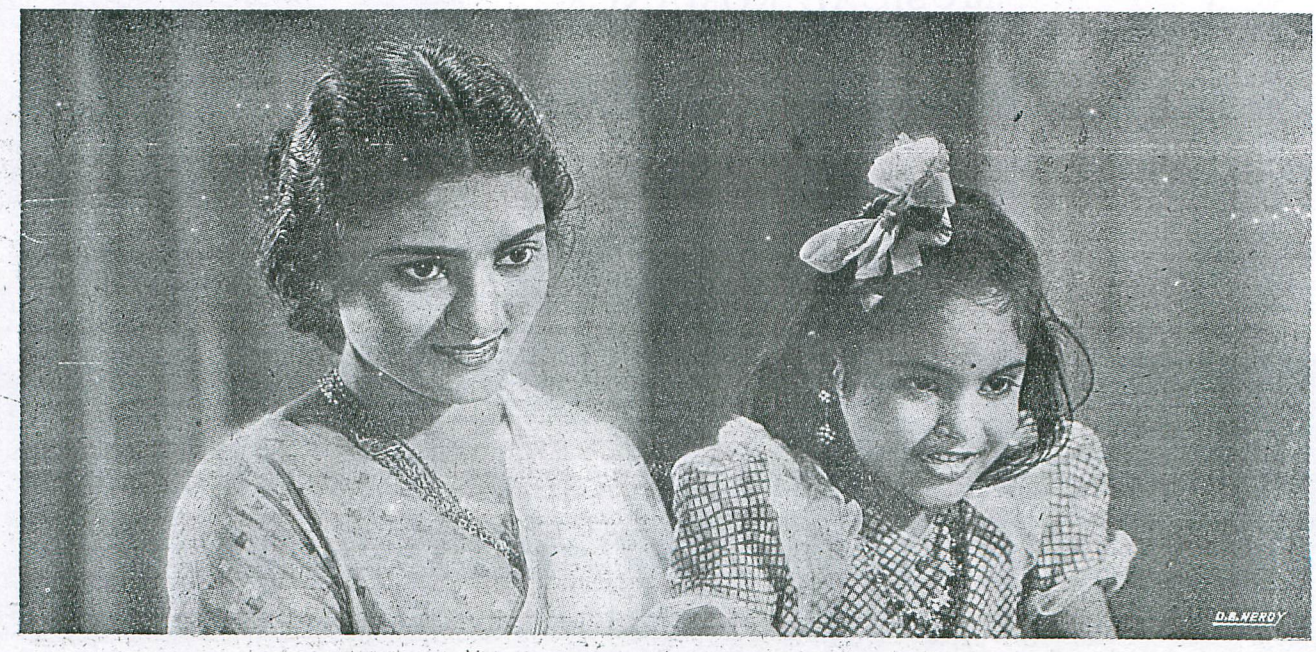
SCREEN SOUND AND SLIDES

Now for the screen. A good light on the screen is essential to get the best effect. How often is this retarded by a dirty screen? Operators in this country on the whole are very efficient and I would pay tribute to this class of work which is from a general point of view extremely well carried out, but there are many minor defects which frequently occur through sheer carelessness or inattention. Such carelessness or inattention is primarily the fault of the manager who should keep his staff up to scratch. Only operators know how difficult and delicate a job is the changing over from one reel to another, without such change over being visible to the public. The great majority of operators can do this extremely well, but one often finds a carelessness existing which ruins the entertainment.

Very few theatres have bad sound. There are some of course where the acoustics are so bad that good sound is impossible. This matter I will deal with in a later article. The main trouble with sound in the average theatre is the incorrectness of the volume Invariably the sound is either too loud or too soft. It will be appreciated that the volume of sound coming from the loud speakers at the back of the screen must be changed according to the number of people in the theatre. The change is very little, but if it is not catered for, good sound cannot be obtained. It is quite impossible for operators in the operating box to judge this adequately all the time and they must be informed by means of bell or telephone as to the correctness of the sound in the theatre.

I often find that a song or an orchestration is ruined by the fact that sound has been reduced to such an extent that the brilliance of the song or orchestration is not pronounced and the effect is spoilt. A soft passage of music, which may have been recorded perfectly and should be just audible, is sometimes increased until it becomes a ragged piece of music instead of a brilliant passage, merely because an operator thought it should be louder. A voice may be spoilt by being run too loud just because an operator could not follow all the words as he was hard of hearing. These are matters which an intelligent manager should watch very carefully and so adjust that the best possible results are obtained.

Let us now consider slides which are exhibited on the screen and over which there is so much controversy. Slides form a more or less substantial revenue of a regular character to the exhibitor and particularly in these days of difficulties one cannot suggest that slides should be eliminated from the screen. Efforts should be made however to screen slides in such a way that a minimum amount of annoyance is given to patrons. Here are a few suggestions which might help. First of all, the slides can be made so effectively that quite apart from their advertising value, they do not become an eye-sore. Slides can be thrown on the screen carefully by operators and in such a way that they are screened artistically—this is particularly evidenced where a colour effect machine is used. A slide should never appear on the screen at a crooked angle and subsequently be straightened out. The right length of time for a slide to stay on the screen is just sufficient time to enable the average person to read the words contained thereon. Slides should be screened before the commencement of the show and during the interval (if any). In no circumstances should the show be broken up for the purpose of screening slides and neither should the show start with such screenings.



Miss Shanta Kumari in Dharma Patni a Famous Film Production in Telugu.

VIJAYA-KUMAR

EVERY INCH A

SOLDIER

HE PUT DUTY
BEFORE DEVOTION

WADIA 1933 MOVIETONE

SARDAR MANSOOR

THE NEW SINGING IDOL OF
THE SILVER SCREEN IS COMING IN

WADIA'S

SPECTACULAR
MUSICAL ROMANCE

With

**SARITA, VIOLET COOPER AND
A CAST OF THOUSANDS**

Directed by:

ASPI

RAJA YAJNIK

(*Continued from Page 35*)

PAUL MUNI, a Warner Bros., Star as he appears in "We Are Not Alone.

"Hatimtai-ki-Beti" under the direction of Nanubhai Vakil has gone into shooting.

"Jadu-i-Kangan" drew well at the Diamond Talkies.

PARAMOUNT FILM CO.

"Amazon" (Aflatoon Aurat) is running well at the Lamington Talkies, Bombay. Kikubhai Desai the producer who has himself directed this picture has every reason to congratulate himself on the excellent entertainment he has provided in building up a story of numerous thrills.

"Reshmi Sari" a social story is in the editing room. Kikubhai Desai is busy directing "Adventures of Sheik Challi" a semi-humorous subject.

HINDUSTHAN CINETONE.

"Soubhagya" a social picture with an unusually different theme has been completed under the direction of Mr. Chimanlal Luhar.

In Wazahat Mirza, the well known dialogue writer, the producers will be launching a new director into the industry. Mr. Nanubhai Desai's enterprise in giving a chance to a new enthusiastic man in preference to swollen headed old timers is particularly praiseworthy.

ROYAL FILM CIRCUIT.

A large share of "Laxmi's" success goes to V. R. Mehta the distributor of this film. His unique method of publicity has found one more expression in the upper class audience getting a gramophone record of the picture songs free within the ticket price.

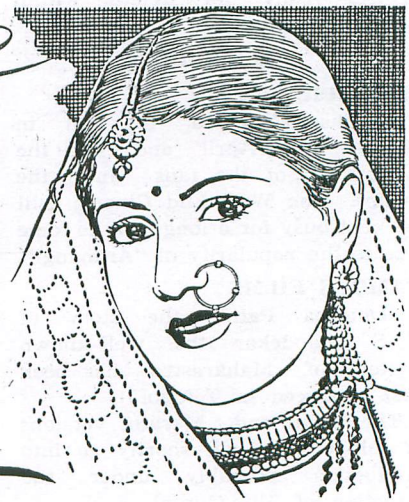
POONA.

PRABHAT FILM CO.

"Sant Dnyaneshwar" Prabhat's superb mythological would crash the box-office gates at the Central, Bombay by the time this is in your hand. The picture is expected to be a feature of the city for a long long time.

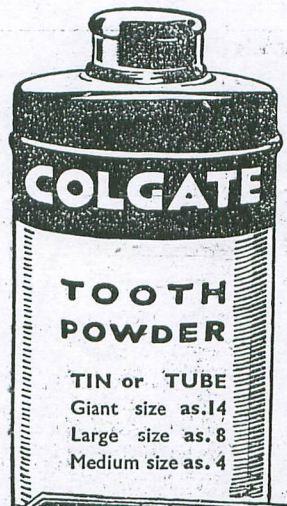
SARDAR AKHTAR

the film star with the glamorous smile says . . . .



"For a clean mouth and sparkling teeth, I always use Colgate's Dental Cream",

Sardar Akhtar



The views of Miss Sardar Akhtar, glamorous film star of "Ali Baba" and the "Woman" fame, are endorsed by thousands of dentists all over the world.

Colgate's foam—containing the *new penetrating, cleansing ingredient* - gets into the crevices between your teeth and washes away germs and decayed food particles which cause bad breath, dingy teeth, soft gums and tooth decay, leaving the teeth really and thoroughly clean, gums healthy and the breath sweet.

Read the instructions on the tube or tin and brush your teeth the Colgate way every day.

"Padosi' the new social picture of Prabhat has gone into production under the direction of Mr. Shantaram.

Another one with justice as its theme, "Ram Shastri" will get to the studio floors very shortly with Damle and Fatehlal wielding the megaphone.

NAVYUG CHITRAPAT

"Lapandav" a social story by Acharya Atre is nearly half-way through. This maiden production will be ready for release within another month.

KOLHAPUR.

HUNS PICTURES

"Ardhangi" pulled the best in the month of April and won the admiration of the fans and the critics. The West End Cinema will be kept busy for a long time to come due to the popularity of "Ardhangi".

FAMOUS FILMS

"Dharma Patni" the story of V. S. Khandekar the well-known writer of Maharastra has been first produced in Telugu.

The Hindi and Marathi versions of this picture will shortly go into production probably under the direction of Mr. Gunjal.

The Hindi dialogues have been written by Kedar Sharma.

A CORRECTION.

With regard to the review of "Holi" which appeared in the issue of our magazine of April 1940, our attention has been drawn to the statement contained in paragraph 2 of the said review to the effect that Mr. Chandulal Shah had supervised the direction of the picture "Kick" from day to day.

There has been correspondence in this matter between Mr. Kardar and ourselves and we have also made independent enquiries and we much regret to state that the said statement is incorrect and is not supported by actual facts.

We have a good opinion of Mr. Kardar's abilities as a director and there was no intention whatsoever of belittling the same. Accordingly, in fairness to Mr. Kardar we unhesitatingly withdraw and delete the said statement.

Bombay, 19th April 1940.

CALCUTTA.

NEW THEATRES LTD.

"Andhi" is ready for release and is expected in Bombay immediately after "Zindagi".

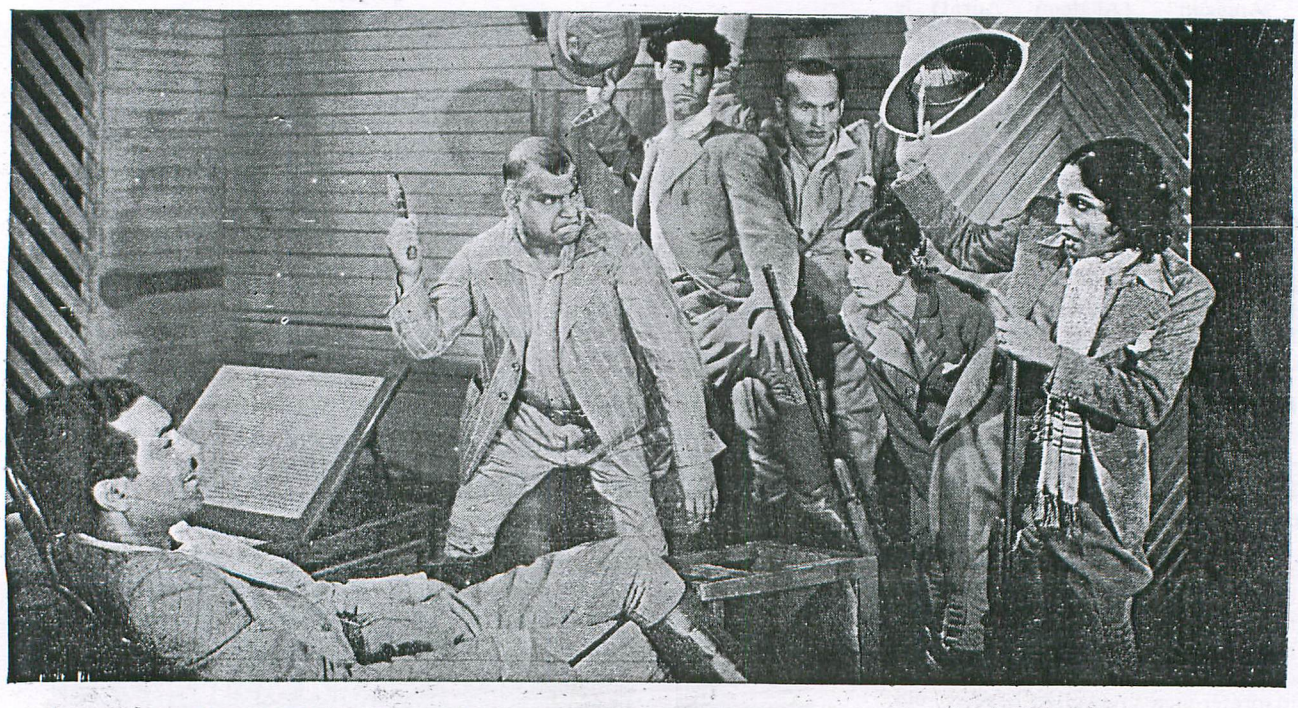
Some of Rabindranath Tagore's popular songs will be sung by Pankaj Mullick in "Doctor" directed by Phani Muzumdar. The picture is produced only in Bengali.

"Har-Jeet" a problem midway between the stage and the home is now receiving finishing touches from Amar Mullick who directed "Bari Didi."

FILM CORPORATION

"Hindusthan Hamara" a Krishin Production has been completed by the ever popular Daryani Brothers. Ram Daryani the young director seems to be more than satisfied with his work. The picture is reputed to have become an outstanding document of human emotions and is expected to thrill millions. Padmadevi's work is reported to be the best of her long screen career and in association with Jamuna she is expected to carry all the honours.

The news comes that P. C. Barua has left New Theatres and joined the Daryani Brothers for the production of "Zamana" in Bengali.



In "Capt. Kishoree," a Mohan Picture, NAZIR and LALITA PAWAR, co-star together.

(*Continued from page 44*)

famous book "Ten Days That Shook the World" and later named after it. Eisenstein has said that "October" while, on the one hand, continues the tradition of "Potemkin" in having no actor and no individual heroes, is, on the other an experiment towards a completely new form of cinema for the future "intellectual cinematography." "Eisenstein sees the world on a big plan," said Dimanov, a celebrated Soviet art critic about this film.

With the advent of the first Five Year Plan, the cinema workers realized that instead of taking subjects of blood and thunder from the period of military communism, they must grapple with industrial, agricultural, social and psychological reconstruction. So Eisenstein took up the socialist reorganization of the village as a subject for his film "Old and New" (also called the "General Line"), finishing it in 1929. It took a romantic approach to collective farming and evaded the social and economic issues by concentrating on purely romantic scenes such as the marriage of the bull—an episode which Eisenstein re-cut twenty to twenty-five times to achieve conflict-montage. As a result, not collectivism but certain of its constituent aspects was conveyed by "Old and New."

EISENSTEIN IN HOLLYWOOD

Shortly after completing "Old and New", Eisenstein was invited to Hollywood to direct Theoder Dreiser's "American Tragedy". Incidents in connection with the preparatory work of this fllm illustrate the basic difference between the capitalist methods and the Soviet methods of film art.

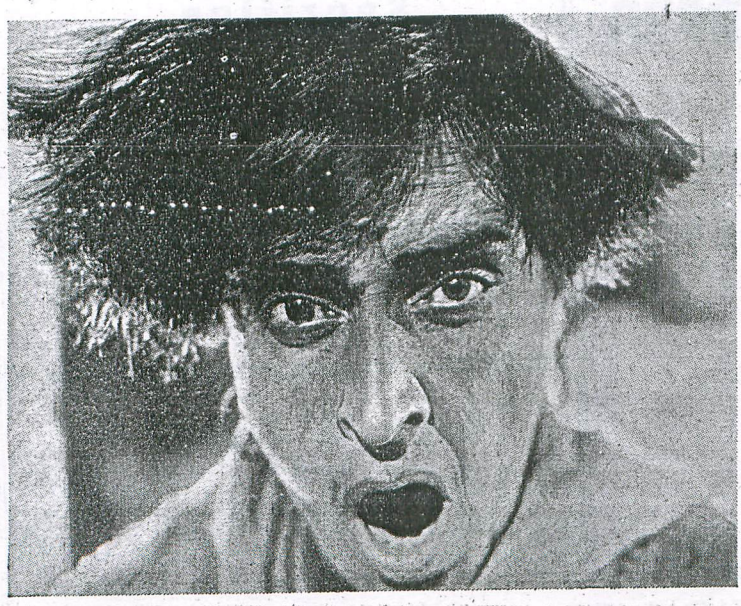
"Is Clyde Griffiths (a character in "American Tragedy") guilty or not in your treatment"? asked the boss of the Paramount Californian Studio, Mr. B. P. Schulberg.

"Not guilty" was Eisenstein's reply.

"But in that case your scenario is a monstrous challenge to American Society....."

Eisenstein explained that he regarded the crime by Griffiths as the net result of the social conditions to whose influence he was subjected in the evolution of his character and career as unfolded in the course of the film. And he added "this in my opinion, constitutes the whole interest of the work."

To which the boss replied: "But we should prefer a strong, a simple detective story about a murder"—and with a sigh he added—"about a love affair between a boy and a girl."



From "Battleship Potemkin" a Russian picture by Eisenstein.

The divergence of opinion concerned the sociological treatment of the work as a whole.

Viewed from outside, the murder itself constitutes the climax of the tragedy; though the tragedy, of course does not lie here but in the fatal course embarked on by Clyde, who is driven to commit murder by social conditions. And in Eisenstein's scenario the chief attention is directed to this fact.

It might perhaps be imagined that the formula selected the formula of sociological treatise—would prove dry and didactic but in fact it enhances the poignancy of the situation and affords a deeper insight into the types and characters of the protagonists. And further it exercises a profound influence on the purely technical methods. It was thanks to this formula, that the idea of the "Internal monologue" was finally evolved in connection with cinematography.

PHOTOGRAPHING INSIDE OF MIND

It needs an extremely clear and definite exposition of what was happening in Clyde's mind before the actual moment of the accident with the boat and it was seen clearly that this could not be done by a mere presentation of external happenings.

Knitted brows, rolling eyes, spasmodic breathing, contorted frame, a stony face, convulsive movements of the hands—all this emotional apparatus was inadequate to express the subtleties of the internal conflict in all its phases.

"We had to photograph what was going on inside Clyde's mind. We had to demonstrate audibly and visibly the feverish breath of thoughts interspersed with external action, with the boat, with the girl sitting opposite, with his own actions. The form of internal monologue was evolved"—remarked Eisenstein to illustrate his method.

"The bourgeois cinema does not know the collective emotion, the unity of one with all. Its type situation is dissension between the individual and society; the social and individual interests clash. Consequently the bourgeois cinema traditions are organically alien to us"

is an unchallengeable verdict of Eisenstein.

Eisenstein has been pace-setter in the world and very particularly in the Soviet cinema.

Eisenstein's ideal of cinema has been the synthesis of the documentary, the abstract and the dramatic. His concept of montage is richer than that of any of his contemporaries. He observes: "The film makers of old considered montage as means of bringing something before the spectators, in describing this something by sticking separate shots on to others like building blocks. The movement in each shot and the consequent length of the pieces is then to be considered as rhythm. A conception entirely false." According to Eisenstein, however, montage is not an idea recounted by pieces following each other, but an idea that arises in the collision of the pieces independent of one another.

His alertness and persistence have enabled him to grasp the true significance of an event and reproduce it suggestively. He sees the world on a big plan.

Eisenstein had planned to complete his Mexican film in four parts —namely (1) Mexico before the conquest of Spain; (2) The effects of the conquest and the introduction of Christianity upon the Red Indians; (3) Although Mexico was free from Spain, the social and economic system introduced by the Spanish Conquest still persisted; (4) Modern Mexico in which the most ancient customs were blended with the modern world and a growing industrialism. Eisenstein had shot approximately 200,000 feet of film for this Mexican film, which he was prevented from editing because of the difference of opinion with the people who had advanced the money, to produce this film.

In Eisenstein's latest film "Alexander Nevskey" (1939) he has superbly demonstrated the correctness of his sound-film theories. He has cast the whole film in heroic mould. Almost the whole film is shot from low angles against the sky. There are long stretches of silence and equally long gaps in the dialogue are bridged with music.

DIRECTOR'S DIRECTOR

Eisenstein is undoubtedly the greatest living master of cinema construction. He is an engineer who sees each film as an individual problem to solve. The intense dynamic vitality that is the key note of Eisenstein's personality is the dominating feature of his cinematic expression. His films are unparalleled examples of ruthless, throbbing vigorous direction. There are no isolated characters, no individual mannerisms or personal developments in his films. He works with broad vision, with the central theme of revolt as his one dominating purpose.

Though he is today the greatest film theoretician, he is essentially impulsive, spontaneous and dramatic in his methods. He does not work from detailed manuscripts. He studies his subject thoroughly in all its aspects. "We went through Mexico--stopping where we listed, letting people and the subject grow upon us out of the very flow of life." (Eisenstein).

"To be possessed by our subjects ....without it every enterprise remains a pale shadow hanging over the silver canvas of the screen"—is the key of Eisenstein's cinematic work.

That is why Eisenstein is truly the director's director.

KRISHIN *Announces The Following Pictures For 1940*

HINDUSTHAN HAMARA

Featuring:
Jamuna (Devdas) Padma (Zamana)
Nandrekar (Baghban)
Hari Shivdasani (Bharat-ki-Beti)
Deva Shanker (Sangdil Samaj)
Ram Dulari (Dil-Hi-to-Hai)
and the wellknown comedian Gope

Story: K. S. Daryani
Director: Ram Daryani
Dialogues: D. N. Madhok

Sacrifice

Adapted from Tagore's story
Direction: P. C. Barua

Moonlit Night

Story: K. S. Daryani
Direction: Ram Daryani

Life & Death

(Life Story of the great Asoka)
Direction: P. C. Barua

OFFICE: FILM CORPORATION OF INDIA STUDIO, TOLLYGUNGE, CALCUTTA.

GUIDE TO FOREIGN FILMS

★★★★ Don't miss this one. ★★★ Very good.
★★ Good, if you must. ★ Poor.

(Follow our star-rating, if you want value for your money.)

*****THE SHOP AROUND THE CORNER (M. G. M.)**

Featuring: James Stewart, Margaret Sullavan, Frank Morgan etc. Directed by: Ernst Lubitsch.

Beautiful and stramlined, and in keeping with the Lubitsch traditions of masterly touches, this picture presents a common every day plot in a comedy strain.

It all begins in a shop in Budapest, with the shop owner (Frank Morgan) and his half a dozen employers, all at once throwing several side lights on modern life. Sophistication and simplicity, merriment and pathos, loyalty and treachery, all travel together to make up a charming romance between James Stewart and Margaret Sullavan.

It is really a clever picture which no intellectual can afford to miss.

*****DR. ERHLICH'S MAGIC BULLET (Warner)**

Featuring: Edward G. Robinson, Ruth Gordon and Otto Kruger. Directed by: William Dieterlie.

Almost a perfect biographical picture! It tells the story of Dr. Paul Erhlich the inventor of Neo Salvarson (606) injection the world famous and only remedy for syphilis. Beautifully written and directed the picture becomes an interesting biography. It, however lacks the wider human appeal which brought tears to the eyes in "Louis Pasteur"

Had the ravages of syphilis on the misguided humanity been shown, the work of Dr. Erhlich would have looked more humanitarian. At present he remains only a great scientist whose life seemed to be too busy to admit any pathetic moments. The story is not framed in a world-wide human setting and therefore misses those emotional heights which make a permanent impression on the human mind.

And yet, it is a picture one cannot afford to miss.

******WE ARE NOT ALONE (Warner)**

Featuring: Paul Muni, and Jane Bryan. Directed by: Edmund Goulding.

This picture is Paul Muni's 1939 triumph. "Louis Pasteur" came in 1936, "Good Earth" in 1937, "Emile Zola" and "Juarez in '38 and like these great ones, the present one is also great.

Jane Bryan, a Warner Bros, Star.

In an intensely human story, Muni, acting as a country doctor lives his part to perfection. Jane Bryan as an Austrian dancer distinguishes herself as a great artiste by a splendid performance with an inimitable star like Paul Muni.

The theme proves how blind justice keeps on taking its toll of innocents with fatal regularity while men who deliver it brag of their infalliability.

Everyone must see this picture.

*****A CHILD IS BORN (Warner)**

Featuring: Geraldine Fitzgerald, and Jeffrey Lynn.

Few pictures have come to the screen with such a strong appeal to our mothers, as we find in this one. The plot, enacted entirely in an hospital and its surroundings, shows the different types of mothers and their typical cravings for motherhood.

A clever twist, and a bit original, is the case of a young jailed woman, undergoing a life sentence, who is brought to the hospital for confinement. Physical complications compel the doctors to make a choice between the mother and the to-be-born child. The husband, with characteristic selfish love, votes for his wife, knowing fully well that she will have to spend the rest of her life in gaol. The girl, however, wants the child to live, realizing that life to her held no more glamour. The doctors give a weak promise of saving both and ultimately save only the child.

It is a powerful drama, which while being unusual, is intensely human and should be seen by all adults. Expectant mothers should however leave it alone for some time.

***FOUR WIVES (Warner)**

Featuring: The Three Lane Sisters, Gale Page and Claude Rains.

Priscilla's unhappiness seems to have become the theme of the story. It has moments of comedy and pathos. But the whole affair is so long drawn out that it becomes boring and tiresome.

It is not even a good time killer.

****HE MARRIED HIS WIFE (20th Century Fox)**

Featuring: Joel McCrea and Nancy Kelly.

Based on the presumption that two persons are born for each other inspite of a divorce, the "eternal" element of "love" is given one more forward push in this interesting comedy in which Joel McCrea paying alimony to his divorced wife Nancy Kelly again marries her after going through several mental but hilarious gymnastics.

Nancy Kelly gives a beautiful performance. Well, it is a good entertainment for adults.

Kicks and Kisses

It is funny, but the only time a man spends money like water is when he is trying to get some fire into a girl.

* * *

A girl goes to a boy's head at first, but when she has more experience she goes to his pockets.

* * *

"What did the lady lawyer say when you attempted to kiss her?"

"She kept saying, 'I object'"

"Then what happened?"

"I'm a judge of women—so I overruled her objection."

* * *

Talk turkey to some girls and you will get another kind of bird.

* * *

Poetic Lover: "Women are mysteries that only men can solve!"

Practical Girl:: "Well, Sherlock, what are you waiting for?"

* * *

Every time a conceited star sees a mirror, she feels, it needs looking into.

* * *

"Do you worry about germs when your boy friend kisses you?"

"No, I just worry about myself and let the germs worry about themselves."

* * *

An up-to-date night club is one where the tables are always reserved but the guests are not.

* * *

"Do you think a girl should learn about life before twenty?"

"Gracious, no! Too large an audience."

* * *

Many an ambitious boy is a wreck because some girl upset his train of thought.

* * *

"What is the city doing about the parking problem?"

"Oh, they're letting every girl solve it for herself."

* * *

Some women like men who can pull a rabbit out of a hat, but most women like guys who have a hare on their chests.

In most cases, the more curves a girl has, the harder it is to get around her.

* * *

She: "Have you any dark secrets?"

He: "No, I prefer blondes."

* * *

"What were you going to say just before I kissed you?"

"I forget. You took my mouth right out of the words."

* * *

"Do you think liquor shortens life?"

"Sure, a bachelor's life."

* * *

The bridegroom who doesn't know the first thing about making love, never hears the last of it.

* * *

"My new boy friend is so original. He says things to me I have never heard before."

"What? Has he asked you to marry him?"

* * *

Most men want a girl who's like an electric iron. A little warming up, then the pressing begins.

* * *

A little spoon in public has put many a guy in stir.

* *

Hollywood girls want the moon, but they'll settle for a star.

* * *

Some Yolk, Eh?

"Would you like to look at my family albumen?"

"Don't you mean 'album'?"

"No, my family were all eggs."

* * *

A girl who's pretty as a picture doesn't have to hang out in a museum.

* * * *

Returned Unharmed.

"You may fascinate others but you leave me cold."

"Well, that is the way I found you, baby."

* * * *

I know a very modest girl who never undresses before a mirror because a mirror is a looking glass.

Chand: "Broke again, eh? What was your business?"

Chiman: "Stocks and blondes."

* * * *

A hula dancer may not be a magician, but she's always a good hypnotist.

* * * *

She (scornfully): "Last time I refused you, you said you'd shoot yourself.

He: "Yeah, but I missed."

* * * *

Nothing annoys a girl more than to be hungry for love and then go out with a motorist who wants to eat up the road.

* * * *

Wife: "I suppose you think you're the law in this house."

Hubby (Meekly) "I'll let you be the judge."

* * *

The stenographer, who has the hardest time keeping a steady job, is the one who uses the touch-me-not system.

* * *

When a man promises to be good and not get fresh, he often ends up by being good and fresh.

* * *

A good secretary is the one who keeps her affair with the boss a secret.

* * *

Grass widows are seldom green.

* * *

After a girl has been in hot water several times, she grows cold.

* * *

When women play golf, it becomes a game of putt and take.

* * *

The timid hubby who gets pie-eyed, certainly has a lot of crust.

* * *

Get pickled with the right kind of cutie and you'll have anything but a sour evening.

* * *

A couple of bare limbs has certainly given many a man the idea to build a love nest.

* * *

Sailors use knots instead of miles, so they can be sure of having the ocean tied.

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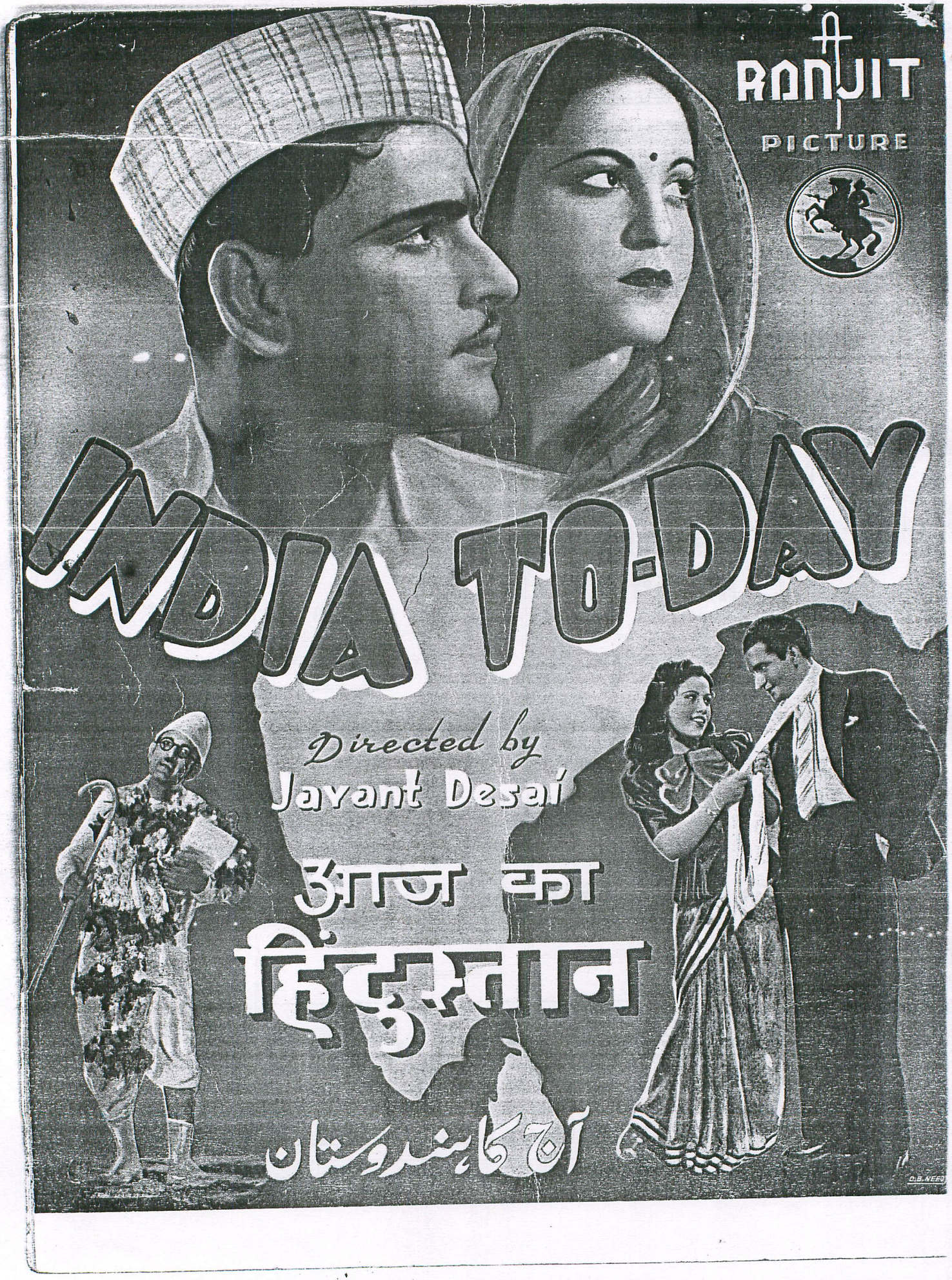
RANJIT
PICTURE
INDIA TO-DAY
Directed by
Javant Desai
आज का
हिंदुस्तान
آج کا ہندوستان